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A CHRONICLE OF THE

LONDON STAGE

1879—1882.

ILLUSTRATED WITH 180 SKETCHES

OF

SCENES AND CHARACTERS



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Dramatic Notes

AN

ILLUSTRATED HANDBOOK

OF THE

LONDON THEATRES

1879

BY

CHARLES EYRE PASCOE

EDITOR OF 'THE DRAMATIC LIST'

WITH FIFTY-ONE

SKETCHES OF SCENES AND CHARACTERS

BY T. WALTER WILSON

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EDITED BY
CHARLES E. PASCOE.

SECOND EDITION, REVISED AND ENLARGED.

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THE following 'Notes' were jotted down whilst I was engaged in preparing for publication the Second Edition of 'THE DRAMATIC LIST.' They present a complete record of the principal Plays produced on the London stage during the past year, and, being amply illustrated, will serve as an agreeable memento of the leading theatrical events of the year 1879.

Among the great mass of playgoers, there are, I feel sure, very many who will be interested in glancing over the pages of a book which revives so many pleasurable reminiscences.

Should 'DRAMATIC NOTES' find favour with the public, I propose to continue the publication annually, and thus form a series, which, in collected shape, will provide an amusing, and in some respects, novel work of Dramatic reference. In furtherance of this project Mr. Walter Wilson has promised me his aid.

CHARLES EYRE PASCOE.

LONDON, *December 1, 1879.*

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COVENT GARDEN THEATRE.

CONSIDERED as a spectacle, *Jack and the Beanstalk*; or, *Harlequin and the Seven Champions* as we've Christened 'em, with which the Messrs. Gatti began the year 1879 at Covent Garden, surpassed anything that had been seen in London since the production, in August 1872, of *Babil and Bijou*. That play, it may be remembered, was, by Mr. Boucicault, predestined to re-establish Covent Garden as "the public's National Theatre." Whether it succeeded in attaining that important end the public is best able to determine; but that *Babil and Bijou* was the most magnificent stage-display ever seen on the boards of a London theatre few who remember it would be disposed, we think, to question. *Jack and the Beanstalk* (the opening of which was supplied by Mr. Frank W. Green) very nearly equalled Mr. Boucicault's play as a unique example of sumptuous pantomimic spectacle. Such appointments as were introduced in the "Procession of the Seven Champions" in the "Grand Palace of King Pippin" have seldom or ever been seen in a Christmas entertainment. Altogether this last was a remarkable scene, the credit of the numerous masks shown in it being due to Mr. Alfred Thompson, and of the various and intricate ballets which were introduced to Mr. Charles Harris. Except, however, as a stage spectacle, in which respect it merited warm praise, *Jack and the Beanstalk*

called for no particular notice. Like not a few pantomimes of recent years, the burlesque opening had no very special character, and the music was commonplace. After a successful run of eight weeks, on Saturday, February 22, it was withdrawn.

On Monday, March 3, a morning performance was given here in aid of a fund for Mr. F. B. Chatterton's benefit. Among prominent players who contributed their services were—Mr. E. A. Sothern, who appeared as Hugh de Brass in *A Regular Fix*; and Miss Wallis, who played *Rosalind* in a scene from *As You Like It*.

On Saturday, August 9 (the usual season of Italian Opera having been brought to a close in the previous month), Messrs. Gatti again opened the theatre for Promenade Concerts, with the name of Mr. Arthur Sullivan appearing on the programme as conductor, and Mr. Arthur Cellier as his assistant. As usual, these Concerts were thoroughly successful, and were well appreciated by the public. The season terminated on Saturday, October 4.

The story of *Sinbad the Sailor* furnishes the chief incidents for the pantomime for the forthcoming holidays, to be produced on Friday, December 26, among the artists engaged being several who appeared in the 'Christmas annual' of last season. Messrs. Gatti have been again fortunate enough to retain the services of Mr. Alfred Thompson, whose skill in the designing of masks and dresses for this class of entertainment is unrivalled.

DRURY LANE THEATRE.

There is little, either of interest to the playgoer or encouraging to dramatic art, to note in connection with Drury Lane Theatre during the past twelve months, excepting, perhaps, the announcement that Mr. Augustus Harris has been found enterprising and venturesome enough to take it upon his hands for a lease of five years. Mr. Chatterton's last season ended in financial disaster. Opening on Saturday, September 28, 1878, with *A Winter's Tale*, his programme for the season seemed not unlikely to prove an attractive one for the playgoing public. The services of Mr. Charles Dillon, one of the most competent and experienced of our living actors in the line of the legitimate drama, had been secured for the part of Leontes; and a no less accomplished Shakespearian player, in the person of Mrs. Herman Vezin, was engaged to support him in the character of Paulina. The cast

in the "revival" likewise included such well-known names as Mr. John Ryder, who acted Antigonus ; Mr. E. F. Edgar, who was Polixenes ; Mr. S. Calhaem, whose humorous powers were cleverly exercised in the character of Clown ; Mr. J. C. Cowper, who was the Old Shepherd ; Mr. E. Compton, who sustained the part of Florizel ; Miss Fowler, who was Perdita ; and Miss Wallis, to whom was entrusted the important rôle of Hermione. The play had not been seen on the stage of Drury Lane Theatre for many years. With audiences it has generally been a favourite ; and Leontes, it may be remarked, was almost invariably one of the first half-dozen characters Macready played during many of his engagements, while with *A Winter's Tale* he opened his management of Covent Garden Theatre in 1837.

The "revival," however, did not meet with any considerable encouragement from the public, and at the end of a month *A Winter's Tale* was no longer the principal play on the manager's programme. It should be stated that on the opening night *A Winter's Tale* was preceded by Lecocq's operetta *Angela; or, a Woman's Wit*, then played for the first time in England ; and a comic ballet called *Lord Dundreary*, supported by the clever members of the Lauri Family, was likewise on the play-bill as an afterpiece.

On the afternoon of Saturday, October 12, 1878, a novelty of some musical interest was presented here. This was the four-act comic opera *Taming the Shrew*, by the German composer, Hermann Goëtz. The libretto, a German adaptation from Shakespeare's

comedy of the same title, by Joseph Viktor Widmann, had been cleverly rendered into English by the Rev. J. Troutbeck.

On the 26th of the same month *Macbeth* (with Locke's music) was placed on the boards, with Mr. Charles Dillon in the title rôle, and Mrs. Herman Vezin as Lady Macbeth ; the tragedy being played alternately with *A Winter's Tale* from that date until Saturday, November 9, when a further change was made in the bills in the revival of *Othello*. The cast included the following :—Mr. Charles Dillon, the Moor ; Mr. Ryder, Iago ; Mr. E.



"MRS. OAKLEY."
(*The Jealous Wife.*)

Compton, Cassio; Miss Wallis, Desdemona; Mrs. Herman Vezin, Emilia.

To give Mrs. Herman Vezin an opportunity of exhibiting her admirable artistic powers as Mrs. Oakley, Colman's play of *The Jealous Wife* was revived on Saturday, November 16. The piece had been compressed into three acts, as was the case some five years ago when it was presented at the Court Theatre. The comedy was followed by *Belphegor*, a necessary production during the engagement of Mr. Charles Dillon, whose name is so closely associated with the part of the Mountebank. It was with *Belphegor* that Mr. Dillon opened the Lyceum in September 1856, and first made his reputation with the London public. In the Drury Lane revival Mr. Calhaem proved an excellent representative of Fanfaronade, in the Lyceum days of Mr. Dillon, a part which was played with much humour by Mr. J. L. Toole.

On the evening of December 7, Mr. F. B. Chatterton brought his dramatic season to a close with the benefit of Mr. Charles Dillon, who appeared as Shylock, in *The Merchant of Venice*, and as the Mountebank, in *Belphegor*. On Monday, December 9, the house was opened by Mr. Bandmann, who had been eight months absent from the London stage, with *Hamlet*. The cast included Mr. Bandmann, who undertook the leading rôle, Mr. Leonard Outram, who appeared as Horatio, Mr. Edmund Leathes, who once more proved himself an efficient and painstaking representative of Laertes, and Miss Wallis, who, for the first time on the London stage, essayed the character of Ophelia.

True to its ancient traditions, "Drury Lane" began the new year with Pantomime, and, equally in accordance with well-established precedent, the competent pen of Mr. E. L. Blanchard supplied the burlesque opening. Selecting for his theme the story of Cinderella, he furnished the management with one of his usually clever and amusing stage-representations of fairy legend under the title of *Cinderella; or, Harlequin and the Fairy Slipper*. The principal



"SHYLOCK."
(*The Merchant of Venice.*)

characters in the piece were entrusted to the members of "the Vokes family," whose supremacy in this class of entertainment is undisputed. The well-known names of Miss Julia Warden and Miss Hudspeth appeared on the bills as "the proud and spiteful sisters," Miss Victoria Vokes being Cinderella. The Prince was played by Miss Jessie Vokes, the Baron by Mr. Frederick Vokes, and his Servant by Mr. Fawdon Vokes. Notwithstanding these attractions, on Tuesday, February 4, 1879, Drury Lane Theatre was suddenly and unexpectedly closed "in consequence of unforeseen circumstances." These in plainer language proved to be the culminating financial difficulties of an unusually barren autumn season, which the anticipated results of the Christmas holidays were unfortunately not sufficient to remove. An annual rent of 6000*l.*, with an additional sum of 10*l.* for each performance beyond 200 in any year, are terms which, rigidly to fulfil, require somewhat more even than Mr. Chatterton had been able to place upon his bills to attract the public.

As "sub-lessee," for the autumn season of 1879, Mr. George Rignold opened this theatre on Saturday, November 1, with a revival of Shakespeare's *Henry V.*, "with certain alterations for stage effect, by Mr. Rignold, from the popular version as produced by the late Mr. Charles Calvert." The revival was successful. For Christmas, Mr. Augustus Harris promises the pantomime of *Blue Beard*.

ALHAMBRA THEATRE.

In January, 1879, the management produced the long-promised spectacle *La Poule aux Œufs d'Or*, a fairy piece, originally performed at the old Cirque, Paris, November 29, 1848. It was there played in three acts and twenty-four tableaux, Messrs. d'Ennery and Clairville being the authors. The story, as translated and adapted from the French by Mr. Frank Hall, is fanciful, and affords unlimited scope for spectacular illustration. As is customary at the Alhambra, the dancing formed the central attraction of the piece. Three grand ballets were introduced, the first of these, entitled "The Union of Nations," being a triumph for the art of M. Bertrand. Groups, arrayed in costumes, and bearing banners, of various nationalities, assembled until the stage was crowded with gaily dressed figures; a grand ballet followed, which, being executed to perfection, and enhanced by the beauty of the dresses of the ladies, literally enchanted the audience. The dances were appropriate and graceful,

and their variety was really remarkable. The Highland "fling," the Irish "jig," the Sailor's "hornpipe," the Spanish "bolero," the Polish "mazurka," Russian, Turkish, French, Austrian, Magyar, Italian, Chinese, Japanese dances, waltzes, galops, &c., were charmingly blended, and the final tableau in this grand International



La Petite Mademoiselle. Act III.

ballet was one of the most brilliant ever seen upon the Alhambra stage. National airs, of course, were played while the representatives of each country danced. The ballet at the end of the second act was performed in the costume of birds, and in design was original, graceful, and pretty. Altogether *La Poule aux Œufs d'Or* may be numbered among the greater successes of the enterprising management of the Alhambra Theatre.

On Monday, May 5, a "grand operatic, spectacular, pantomimic, and choregraphic extravaganza," entitled *Venice*, was performed in place of the above. This piece is a "macédoine"—a French cook's name for a well-made and judiciously flavoured composition of fruits, which Anglicised may stand for "medley"—founded on Offenbach's *Pont des Soupirs*, an opera bouffe, represented at the Variétés, Paris, in 1868, and inefficiently reproduced, later, at St. James's Theatre. The present English version arranged by Mr. H. B. Farnie, and written by Mr. Charles Searle, cannot be said to possess dramatic interest of any special kind; and the management, recognizing that this house is far too vast for niceties of dramatic art to tell, as usual devoted their efforts to obtaining magnificence of stage effect, graceful and whimsical dancing, picturesque grouping, and pantomimic absurdity. Great attention had also been obviously given to the music, which was

selected from Offenbach, Hérold, Waldteufel, Campana, Ambroise Thomas, G. Jacobi, and others. But with all these excellent qualities *Venice* proved to be less attractive than other pieces that have been presented at the Alhambra.

Nevertheless, no change was made in the evening's programme until Saturday, August 2, when *The Princess of Trebizonde*, with Offenbach's music, was given. Some nine years ago this piece was a great attraction at the Gaiety Theatre, with Mr. J. L. Toole as Cabriolo, "proprietor of a collection of wax-works," who wins the "grand prize" in the lottery and sets up for a swell. Mr. Charles Collette played this part in the revival, and with considerable vivacity, although his sprightliness showed a tendency to run riot at times. Miss Emma Chambers was really admirable as Regina, exerting herself greatly to the advantage of the piece, and fully deserving the applause of the audience.

On Monday, October 6, *La Petite Mademoiselle*, comic opera, music by C. Lecocq, English libretto by Messrs. Reece and Leigh, was produced here, "for the first time in England." The piece having had a successful run in Paris, at La Renaissance, appears here in thoroughly French guise, as far as costumes, scenery, and music are concerned, and in quite as thoroughly English in the dialogue. The music is sparkling and bright, and one scene, at least, introduces a ballet, as graceful, beautiful, and picturesque as any hitherto presented at this theatre. This being so, sufficient has been said to denote the attractiveness of *La Petite Mademoiselle*.



La Petite Mademoiselle. Act II.

HAYMARKET THEATRE.



"JULIET."
(*Romeo and Juliet.*)

The success of *The Crisis*, which was first performed here on Monday, December 2, 1878, being assured, Mr. J. S. Clarke retained that play on the bills of the Haymarket Theatre during the first three months of 1879. *Les Fourchambault* of M. Augier, from which Mr. James Albery adapted his four-act comedy above named, had formed the principal attraction at the Théâtre Français in the spring of the year. The superb acting of Messieurs Got and Coquelin, and of Mdlles. Croizette and Agar, no doubt greatly contributed to this result, added to which the play itself was admirable in plot and dialogue alike.

In *The Crisis*, the story of *Les Fourchambault* had been very closely followed. For purposes of comparison it may be interesting to place side by side the names appearing in the original cast of the French comedy, with those set down in the English cast:—

<i>M. Fourchambault</i> (a banker), M. Barré.	<i>Mr. Denham</i> (a merchant), Mr. Howe.
<i>Leopold</i> (his son), M. Coquelin.	<i>Fawley Denham</i> (his son), Mr. Terriss.
<i>Baron Rastiboulois</i> , M. Thiron.	<i>Lord Wm. Whitehead</i> , Mr. D. Fisher, jun.
<i>M. Bernard</i> , M. Got.	<i>John Goring</i> , Mr. Charles Kelly.
<i>Madame Fourchambault</i> , Mme. Pro- vost-Ponsin.	<i>Mrs. Denham</i> , Mrs. John Wood.
<i>Blanche</i> (her daughter), Mdlle. Reich- emberg.	<i>Blanche Denham</i> , Miss Lucy Buck- stone.
<i>Madame Bernard</i> , Mdlle. Agar.	<i>Mrs. Goring</i> , Miss Louise Moodie.
<i>Marie Lettellier</i> (a creole), Mdlle. Croizette.	<i>Haidee Burnside</i> (an American), Miss Eastlake.

The Crisis was received with considerable favour on the opening night, and it achieved a "run" of thirteen weeks. The success of Mr. Albery's comedy, apart from its intrinsic merits as a play, was largely due to the excellent acting of Miss Louise Moodie. Few more artistic embodiments than this lady's Mrs. Goring have, in recent days, been seen on our stage. The character of John

Goring was exactly suited to the style of Mr. Charles Kelly, whose name should have a second place among those whose acting deserved and won most attention. And with these two names should be included that of Miss Eastlake, who succeeded in earning the applause of the house for her charming and natural performance in the interesting scene between Mrs. Goring and her son in the second act. *The Crisis* was withdrawn from the bills on Saturday, March 8.

Mr. Sothern returned to this house, with which his fame is so closely associated, in the second week of March, announcement being made that his stay "cannot be prolonged after April 5." This arrangement was adhered to, and in the interval the public had the opportunity of seeing him in two of his best-known characters—David Garrick and Lord Dundreary.

On Wednesday, April 9, a special morning performance was given here for Mr. E. L. Blanchard's benefit, "in recognition of his long association with Literature and the Stage, and as the author of all the Christmas Comic Annuals produced in succession at Drury Lane Theatre for nearly thirty years." The most important item of the bill was *Money*, with Mr. E. A. Sothern (as Sir Frederick Blount), Mr. J. S. Clarke (Graves), Mr. Wm. Farren (Sharp), Mr. David James (Stout), Miss Amy Roselle (Clara Douglas), Miss Ellen Meyrick (Georgina Vesey), and Mrs. John Wood (Lady Franklin).

On Easter Monday, April 14, was first performed here a "comedy-drama" in five acts, entitled *Ellen; or, Love's Cunning*, from the pen of Mr. W. G. Wills, the author of several dramas which have been received with favour by the playgoing public. It is hardly necessary to remind the reader of the excellence of his work in *Olivia*, *Charles I.*, *Eugene Aram*, and *Fane Shore*. Unusual curiosity was evinced to learn the chances of success of the new play, the foundation of which was, in the main, historical. Mr. Wills had selected for dramatic treatment a period dealing with the adventures of Charles, grandson of James the Second, surnamed the Young Pretender, in the Jacobite rising of 1745. The opening performance of *Ellen* at once decreed it a dramatic failure. The play was without plot in the accepted meaning of the term, was altogether weak in construction, and discovered other defects which, even, subsequent reconstruction by the author did not serve to remove. Miss Florence Terry played the heroine with grace, refinement, and tenderness, but did not succeed in enlisting the sympathies of the audience to any appreciable extent. One character in the piece almost deserved to save it from condemnation; this was Thomas Pye (played by Mr. Charles Kelly), aptly described as

"a species of Young Wilding, with a slight dash of Parolles." Like Antonio in the *Tempest*, this worthy had

"Made such a sinner of his memory
To credit his own lie."

Within a week of its production, *Ellen; or, Love's Cunning*, was withdrawn.

Its place was taken by *The Rivals*, with Mr. John S. Clarke as Bob Acres, and *Toodles* as an afterpiece, the same actor in the leading rôle. The first-named character is one of his best-known impersonations both here and in America. As presented by Mr. Clarke, it is admirable for its breadth of humour, and for those droll abrupt contrasts of tone and manner which, habitual as they are to the actor, never find happier opportunities than in the representation of a character perpetually alternating between high heroic resolve and cowardly apprehension. The only noticeable features of the revival were Mr. Howe's Sir Anthony and Mr. Terriss' Captain Absolute. Mrs. Bernard-Beere played Lydia Languish. A hurried representation of *The School for Scandal* was given for two nights in May, the same actress sustaining the part of Lady Teazle.

The Crisis was revived on the 17th of May with all the original representatives of the principal parts, the comedy (which was once more cordially received) being followed by a farce called *Nilsson or Nothing*, the old farce of *Jenny Lind at Last* with a new title. Mrs. John Wood and Mr. G. W. Anson managed, however, to keep the audience amused; and so far the purposes of the alteration were served. The Jenny Leatherlungs of Mrs. John Wood, and the Mr. Granby Gag of Mr. Anson, were impersonations not undeserving of the merriment they created.

On the evening of Thursday, June 12, an original comedy in three acts, by Mr. W. G. Wills, entitled *Brag*, in which the author had availed himself of some of the incidents of his play *Ellen*, was produced. As we have already remarked, the redeeming feature of the latter piece was found in the character of Thomas Pye, a thorough-going liar and an out-and-out boaster. Mr. Wills utilized the impudent vagaries of this gentleman as a groundwork for his second play. It enjoyed no longer lease of life than its predecessors, and was at once withdrawn, being succeeded by the *Life of an Actress*, a drama of Mr. Dion Boucicault, produced at the Adelphi, Saturday, March 1, 1862. In the revival at the Haymarket Mr. G. W. Anson sustained with much power the rôle of Grimaldi, originally taken by Mr. Boucicault. Miss Fowler played the heroine, Violet, of which Mrs. Boucicault was the first exponent. With this

curious drama was played a whimsicality by Messrs. R. Reece and McArdle, entitled *The Marionettes*, first produced in Liverpool in 1876. In this piece, also, the principal rôle was assigned to Mr. Anson, one of the best low-comedians we have. The regular summer season at this theatre closed on Tuesday, June 24, the comedy of *New Men and Old Acres* being presented for the benefit of Mr. Charles Kelly. The name of Mrs. Charles Kelly (Miss Ellen Terry) appeared in the cast.

Commencing on Saturday, July 19, "positively for twelve nights only," Miss Neilson gave a series of performances of *Romeo and Juliet* and *As You Like It*, herself appearing as Juliet and Rosalind on alternate evenings. The interest in these revivals centred in the acting of Miss Neilson. Her Juliet has lost none of its old charm, and is still, in the poetry and beauty of the early scenes, and the intensity and passion of the later, a performance which may rank beside the highest our stage can produce. The support she received in the tragedy was utterly inadequate; the acting of Mr. Howe and Mr. Harcourt—the first as the Friar, the second as Mercutio—alone being worthy either of the fame of the play or the reputation of the theatre. Miss Neilson's engagement terminated with performances for her benefit on Saturday and Monday, August 2 and 4.

The sudden and severe illness of the veteran comedian, and old-time manager of the Haymarket Theatre, Mr. J. B. Buckstone, prevented the carrying out of Mr. J. S. Clarke's generous resolve to produce for the old actor's benefit, Lord Lytton's comedy of *Money*, in which Mr. Buckstone was to have taken his final leave of the stage, as the Old Member in the Club Scene. Mr. Buckstone was unhappily stricken with paralysis, and the idea had to be abandoned. Performances were, nevertheless, through Mr. Clarke's kindness, given for Mr. Buckstone's benefit, from August 5 to August 9 inclusive, Mr. Barry Sullivan generously coming forward with the offer of his services. This actor made his reappearance at the Haymarket, which, it is interesting to note, is associated with his earliest successes in London, as Benedick in a revival of *Much Ado About Nothing*.

On Monday, the 25th of September, Mr. J. S. Clarke reappeared here as Dr. Pangloss "DR. PANGLOSS, LL.D., A.S.S."
(*The Heir-at-Law*)



in the comedy of *The Heir-at-Law*, and Major Wellington de Boots in *A Widow Hunt*. Both are parts in which this comedian has earned reputation, as well in his own country, as in this. In the latter character, in October 1867, he made his first appearance before a London audience at St. James's Theatre; and he elected to appear in it for his farewell at the Haymarket, on Tuesday, September 30, 1879. To the hearty and continuous laughter, which Mr. Clarke's representation of the braggart Militia Major never fails to provoke in a London theatre, he may confidently refer in evidence of its complete success with the London public. Dr. Pangloss is in all respects a more finished performance.



The Heir-at-Law. Act II.

The Heir-at-Law of the younger Colman, which was produced for the first time at the Haymarket Theatre in 1797, with such "stars" as Charles Kemble, Fawcett, and Munden in the original cast, has been styled "the best work of an indifferent school." Mr. Clarke takes a view of the character of Dr. Pangloss, LL.D., A.S.S., which is entirely consistent with the text, and which affords occasion for the display of the broadest humour.

According to Mr. Clarke's rendering, Pangloss is not a dry pedant, but a genial swindler with pedantic embellishments, who has the greatest difficulty in concealing the delight afforded by the triumphant success of his own dishonesty. The actor contrives to educe much fun from the character, which fact will attest its popularity at the Haymarket Theatre.

In October, Mr. J. S. Clarke retired from the lesseeship and direction of this theatre, upon which he entered in 1878. Mr. and Mrs. Bancroft are his successors, and with their "opening" will commence, we trust, a new era of hopefulness and prosperity for this old home of English Comedy.

LYCEUM THEATRE.

In the autumn of 1878 Mr. Irving remarked, from the stage of a Liverpool theatre, that, when an actor turned manager, "it was not always with a greedy wish to monopolize either profits or opportunities." For his own part, he most earnestly professed that it would be his aim at the Lyceum Theatre "to associate upon the stage all the arts and all the talents within his power to subsidize, so as to make the Theatre a true school of Dramatic Art." During the past year Mr. Irving has certainly given substantial promise of honourably fulfilling this laudable purpose of his management.

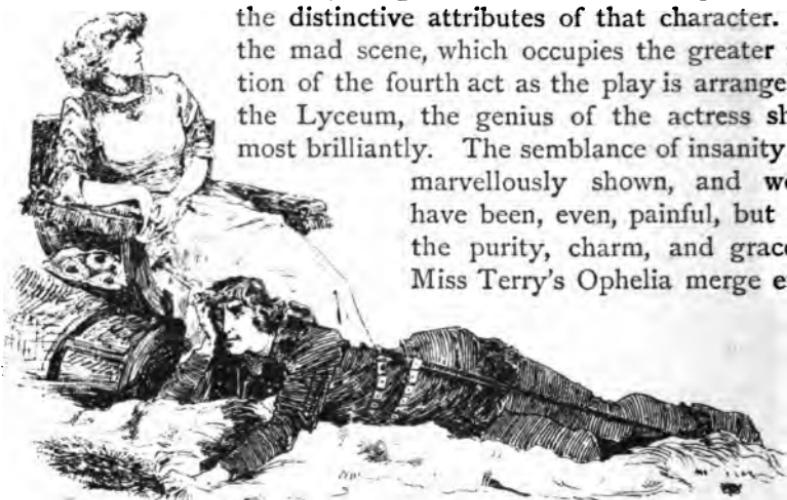
In a house which may claim to be one of the handsomest in London, and in presence of a thoroughly representative audience, on Monday evening, December 30, 1878, he inaugurated his management with a performance of *Hamlet*. In a short address to the public at its close Mr. Irving said:—"To produce the *Hamlet* of to-night I have worked all my life, and I rejoice to think that my work has not been in vain." The new manager had been the recipient of such manifestations of delight and approval as recalled the most brilliant triumphs of the tragedians of past times. His greeting on his first entrance was something not likely to be forgotten by those who witnessed it. Ringing cheers, waving of hats and handkerchiefs, and shouts of affectionate welcome, testified to the firmness of the faith in Mr. Irving which inspires a considerable section of the public.

The cast of the play was, on the whole, as satisfactory as the English stage of to-day can produce. It was as follows:—Hamlet, Mr. Irving; Claudius, Mr. Forrester; Polonius, Mr. Chippendale; Laertes, Mr. F. Cooper; Horatio, Mr. Teesdale; Rosencrantz, Mr. Elwood; Guildenstern, Mr. Pinero; Osric, Mr. Kyrle Bellew; Marcellus, Mr. Gibson; Bernardo, Mr. Tapping; Francisco, Mr. Robinson; Reynaldo, Mr. Cartwright; Priest, Mr. Collett; Messenger, Mr. Harwood; First Player, Mr. Beaumont; Second Player, Mr. Everard; First Gravedigger, Mr. S. Johnson; Second Gravedigger, Mr. A. Andrews; Ghost of Hamlet's Father, Mr. Mead; Gertrude, Miss Pauncefort; Player Queen, Miss Sedley; and Ophelia, Miss Ellen Terry. Mr. Irving's Hamlet has been discussed so minutely and so repeatedly, and the recognition of its originality and artistic excellence is now so wide-spread, that it is superfluous further to descant upon its merits. The most novel point in his conception of the character lies, in presenting the Prince

as under the influence of an overpowering love for Ophelia. That love, albeit most rudely torn by the passionate steadfastness of his purposes of revenge, is very eloquently and gracefully shown in the delivery of the speeches to Ophelia in the third act. In this the mocking tone does not for a moment hide the profound emotion under which Hamlet labours, and while repelling her affectionate sympathy his whole frame seems to tremble with heartfelt longing.

A prominent feature of the opening performance, and one which for many weeks previously had been anticipated with the liveliest curiosity, was the appearance of Miss Ellen Terry as Ophelia. Her rendering of the part in no degree disappointed the high expectations formed of her ability to give new charm and expression to

the distinctive attributes of that character. In the mad scene, which occupies the greater portion of the fourth act as the play is arranged at the Lyceum, the genius of the actress shone most brilliantly. The semblance of insanity was marvellously shown, and would have been, even, painful, but that the purity, charm, and grace of Miss Terry's Ophelia merge every



Hamlet. Act III.

other sentiment in those of admiration and praise. The support she afforded Mr. Irving was of the highest value; and the scene we have just referred to, and the one preceding "the Play," were, probably, never before so well rendered. With regard to the mounting of the piece, nothing more beautiful or more complete has been shown on our stage, at least in the performance of *Hamlet*. The Churchyard scene, with an imposing representation of Catholic ceremonial at the interment of Ophelia, was especially well done.

Mr. Chippendale—a meritorious actor, who began his professional career sixty-eight years ago, under the auspices of his father, at the Haymarket Theatre—made his farewell of the stage at the

Lyceum on Monday, February 24. His last appearance was in the character of Polonius. Mr. Irving and the ladies and gentlemen of his company had gracefully tendered their services for Mr. Chippendale's benefit on this occasion.

On Thursday, April 17, *The Lady of Lyons* was performed here with Mr. Irving as Claude Melnotte, Miss Ellen Terry as Pauline, and Mr. Walter Lacy as Colonel Damas. The reappearance of the latter gentleman, after a long period of retirement, lent an additional interest to the revival. This play, from the time of its first presentation at Covent Garden Theatre on February 15, 1838 (Macready as Claude Melnotte, Miss Faust as Pauline), has been ever a popular play in the most direct meaning of the term—that is to say, in the sense of drawing full houses; and this fact, doubtless, furnishes the most sufficient reason for Mr. Irving's producing it at his theatre. The revival once more succeeded, Mr. Irving announcing, "in response to the expression of enthusiasm and delight with which the public has received the representations of *The Lady of Lyons*," that it would be repeated every evening till further notice. Under such circumstances it is not for us to gainsay the verdict of the public.

On Thursday, May 29, a testimonial benefit was given here to Mr. Henry Marston, in his day an excellent and conscientious actor in the line of the legitimate drama, but now unfortunately disabled from the pursuit of his profession by severe and protracted illness. Shakespeare's comedy of *Much Ado About Nothing* was the principal piece presented; but the cast was not a strong one. Mr. Marston did excellent service on the stage during the period of Mr. Samuel Phelps's Shakespearian revivals at Sadler's Wells.

Being determined that his patrons should find no cause to complain of lack of variety in the performances at his theatre, Mr. Irving's programme for June included no fewer than five plays illustrative of the English poetic drama. During one week were performed *Eugene Aram*, *Charles the First*, *Hamlet*, *Lady of Lyons*, *Richelieu*, and *The Bells*; added to which, on one or two evenings, *Louis the Eleventh* was produced. In each of these plays Mr. Irving appeared in the leading rôle.

The summer season was brought to a close on Saturday, July 26; performances for Mr. Irving's benefit being given on that and the previous evening. On Friday the "bills" advertised the *First Act of Richard III.*; the *Fourth Act of Richelieu*; the *Fourth Act of Charles I.*; the *Third Act of Louis XI.*; the *Third Act of Hamlet*, terminating with the Play scene; and the farce of *Raising the Wind*. On Saturday evening *Eugene Aram*

was presented, followed by the farce just named. In the course of an address from the stage, the manager thus foreshadowed his arrangements for the following season:—"For a week or two after our opening," said Mr. Irving, "we shall play *Hamlet* once during the week, and that will be continued as long as you come to see it. That this is not a rash resolve you will believe when I tell you that during the past seven months we have acted *Hamlet* one hundred and seven times, and each time to an overflowing house. During the first week of my campaign I shall present to you Colman's play of *The Iron Chest*, in which I shall have the temerity to attempt a celebrated character of Edmund Kean's—Sir Edward Mortimer. This play I shall produce with much of the old music, and I shall try to show you what our forefathers delighted in. With this play I shall occasionally revive some of your old favourites, and the next novelty will be *The Gamester*, in which Miss Ellen Terry and myself will have the honour of appearing before you as Mr. and Mrs. Beverley, who were also great favourites with our forefathers. To this I hope to add *The Stranger*, and so give time for the preparation of one of our master's master-plays—*Coriolanus*—in the production of which I shall have the invaluable benefit of the research of that gifted painter Mr. Alma-Tadema. Of other kinds of work I have a store, and two original plays ready, one of which has already excited much interest—I mean Mr. Frank Marshall's drama founded on the romantic and pathetic story of Robert Emmett. The other is a secret; but I may say that it is something on which Mr. Wills is at work with *Rienzi* for a subject." Alterations were subsequently made in these arrangements.

During the absence of Mr. Irving and the regular company, Miss Genevieve Ward opened this theatre for a short season, producing on the first night, Saturday, August 2, *Zillah*, "an Original Romantic Drama," in five acts, by Messrs. Palgrave Simpson and Claude Templar. The play proving unsuccessful, was withdrawn in favour of an adaptation by Mr. William Young of Victor Hugo's tragedy *Lucrezia Borgia*, in which Miss Ward undertook the leading rôle. On Thursday evening, August 21, was first performed here, under the same actress's auspices, *Forget-Me-Not*, a drama in three acts, by Messrs. Herman Merivale and F. C. Grove, the former gentleman being favourably known as a dramatic author by his excellent play, *All for Her*, in which Mr. Clayton secured so much repute in the part of Hugh Trevor. *Forget-Me-Not* proving more attractive than *Zillah*, was retained on the bills till the close of the brief term of Miss Ward's tenancy.

Somewhat earlier than usual the Lyceum Theatre was re-

opened for the regular winter season on Saturday, September 19, with a revival of *The Bells*. This piece was followed by a comedietta, the work of Mr. H. W. Pinero, a member of Mr. Irving's company, entitled *Daisy's Escape*. Considerable favour



The Iron Chest. Act II.

was bestowed by the audience on this production, which, slight as it is, nevertheless is deserving of somewhat more than ordinary commendation.

On the evening of Saturday, September 26, George Colman's drama, *The Iron Chest*, was produced, Mr. Irving sustaining the character of Sir Edward Mortimer. This play was first performed at Drury Lane Theatre in 1796, and since that time, notwithstanding its indifferent qualities, has managed to retain a certain degree of popularity, both with actors and playgoers. John Kemble, Elliston, H. Johnston, Young, and Edmund Kean, among representative English actors, were Mr. Irving's predecessors in the principal part. Of all these performers, however, no one contributed so much as Kean to render the play acceptable to the public. The latest revival at the Lyceum proved a success, for which the direct personal influence of Mr. Irving must be held responsible. *The Iron Chest* is essentially "a one-part play," its sole recommendation being found in the opportunity that it affords the actor who plays Sir Edward Mortimer of displaying a real and terrible intensity. This character is almost as morbid a study as that of Matthias in *The Bells*, whilst, in outline, it bears some resemblance to that of Eugene Aram. For each of these parts Mr. Irving has secured an honourable notoriety, and his Sir Edward Mortimer is not unworthy to rank beside them as a powerful exemplification of passion and remorse. Otherwise

the play is most uninteresting, and unworthy the care and expense involved in producing it.

Hamlet was revived on October 15. According to previous arrangement, though contrary to expectation, neither *The Gamester* nor *The Stranger* will be performed; but in lieu, *The Merchant of Venice* was produced on Saturday, November 1, with Mr. Irving as Shylock and Miss Ellen Terry as Portia. We have only space left to record here the great success of this revival. The present season will be a long one—nine months—during which, in all probability, among the new plays foreshadowed in Mr. Irving's address above quoted, Mr. Frank Marshall's drama on the story of Robert Emmett will be submitted to the public. Whether the promised revival of *Coriolanus* will take place or not, doubtless depends on the success or failure of Mr. Marshall's play.



The Merchant of Venice. Act IV.

ADELPHI THEATRE.

The "bill of the play" for the opening week of 1879 at this theatre recorded "the 217th, 218th, 219th, 220th, 221st, and 222nd nights of *Proof*, adapted by F. C. Burnand from *Une Cause Célèbre*, Mr. Herman Vezin as Pierre Lorance." This drama proved sufficiently attractive to be retained in the programme as the principal piece of the evening until the first week of February, when it was withdrawn.

On Thursday, February 27 (having in the interval been closed for decoration and repair), the Adelphi was reopened, when was performed for the first time "A Romance of French History in Four Chronicles," entitled *The Crimson Cross*. The authors, who had professed their obligations to the following authorities—Monstrelet ('Annales de France'), Alexr. Dumas (the elder), and MM. Anicet Bourgeois and Lockroy, were Messieurs Saville Rowe and E. Manuel. These gentlemen explained the leading points of their play as follows:—"The action takes place in 1418, during one of the most picturesque periods of Old French history, and an effort has been made to reconstitute an epoch and unfold a vivid picture of Old Paris in the fifteenth century. The kingdom is in jeopardy, torn by civil war. On the throne is an imbecile monarch, Charles VI., and at his right hand stands a crafty Minister, the Constable of France, who, by estranging King and Queen, seeks to gain supreme power and gratify his grasping ambition. The devoted self-sacrifice of Perrinet Leclerc, a well-known hero of fiction, in his efforts to serve the Queen and the cause of Burgundy, is the leading motive of the drama."

Mr. H. Neville, Mr. Herman Vezin, and Miss Neilson were engaged for leading characters in this new production. No expense or trouble had been spared to give due effect to the events, situations, incidents, and action with which the piece bristles; but, notwithstanding, the result was failure. In the principal rôles the interpretation was excellent. Miss Neilson, as the representative of Isabel of Bavaria, had seldom been seen to greater advantage. Admirable artistic costumes were employed; and there were some scenes representative of life in Paris in the commencement of the fifteenth century, which were excellent. Within three weeks, however, *The Crimson Cross* had been relegated to obscurity.

On Saturday, March 22, the performance commenced with the favourite comedietta entitled *Who Speaks First?* followed by *The Hunchback*. The parts of Master Walter and Sir Thomas Clifford

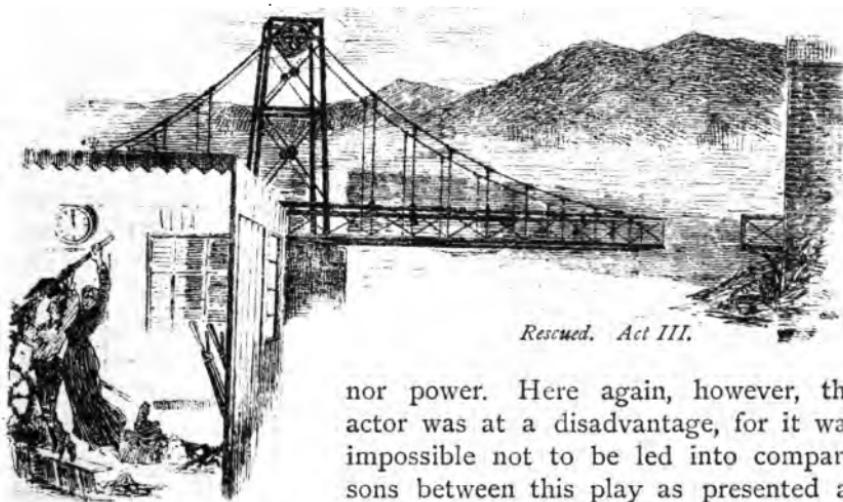
were taken on alternate nights by Mr. Neville and Mr. Vezin, and Miss Neilson sustained the character of Julia. The revival proved unusually attractive. Miss Bella Pateman took Miss Neilson's place on certain evenings, and not unworthily represented a character which calls for the highest qualities in the actress who performs it. Mr. Charles Harcourt's *Modus* was the most artistic performance among the remaining personages of the cast.

The School for Scandal was performed here on Wednesday and Thursday, the 14th and 15th of May, being announced to relieve *The Hunchback* on alternate nights. There was a fine array of names in the bills—the names of Mr. H. Neville, Mr. Vezin, Mr. H. Wigan, Mr. Flockton, Miss Lydia Foote, Miss Pateman, and Miss Neilson; but names alone do not ensure a piece being well acted, and *The School for Scandal* has certainly displayed better acting than was shown in its most recent revival at the Adelphi. Mr. Henry Neville's Charles Surface was, on the whole, the most satisfactory representation; it was a lively, rattling, spirited performance, which has been, and, we may hope, always will be popular for these qualities. Mr. Vezin gave to the part of Joseph the advantage of his finished art; but he has been seen to greater advantage in other characters. Miss Neilson's performance of Lady Teazle was chiefly noticeable for the passion of repentance exhibited in the fourth act. For the rest, the comedy was acted with spirit in one or two scenes, the dresses were handsome, and the revival met with favour from the public, which doubtless was the principal aim of the management in initiating it.

In fulfilment of a promise made at the beginning of the season, Andrew Halliday's well-remembered drama *Amy Robsart* was produced on the 18th of this month. This play was first performed at Drury Lane in September 1870, Miss Neilson in the title rôle. The same lady was engaged to play the part at the Adelphi, and it certainly would have been difficult to find another such a representative for the character as Miss Neilson, who, notwithstanding some faults of manner, is an actress of true dramatic genius. Throughout the play she succeeded in carrying with her the full sympathies of her audience. Her rich and musical delivery of the telling speeches of the earlier acts, the wild abandonment with which she flung herself into the arms of her disloyal lord, her struggles as her assailant dragged her to the tower in which the planned murder was to be put into execution, and her impetuous recoil from the chasm down which her persecutor had dropped, were so many superb instances of dramatic energy and appreciation, and as such elicited clamorous applause. *Amy Robsart*,

indeed, in spite of the drawbacks from the play of which it is the centre, may count among Miss Neilson's finest assumptions. In the first week of July this actress's engagement terminated somewhat abruptly, and, thenceforward, till the withdrawal of the play, her place in the drama was filled by Miss Lydia Foote, who was manifestly at a disadvantage in having to succeed Miss Neilson, the original exponent of the character. Nevertheless, Miss Foote was fairly successful in gaining the suffrages of her audience.

For his benefit, on the morning of July 2 (and subsequently on other occasions), Mr. Vezin appeared here as Richelieu in Lord Lytton's play. The performance attracted attention, and Mr. Vezin's rendering of the character was original, and lacked neither subtlety



nor power. Here again, however, the actor was at a disadvantage, for it was impossible not to be led into comparisons between this play as presented at the Adelphi, and the same play as acted

at the Lyceum; and the result was not in favour of the former. It might be urged with reason that the one representation was for the day only, while the other had remained a principal item in the bills for some time; but the performance of *Richelieu* at the Adelphi was little else than an experiment, when measured by the high standard of excellence attained in presenting this picturesque, and, in some respects, interesting play at the Lyceum.

On Tuesday, September 30, was here presented to the public, for the first time in England, a "New and Original Sensational Domestic Drama," entitled *Rescued*, written by Dion Boucicault. This play had been previously performed in New York, and its reception there was unsatisfactory, though many popular actors, including two Englishmen, Mr. Clayton and Mr. Dominick Murray,

took part in the representation. The same play was, at the Adelphi, produced with an admirably efficient cast, in which were comprised some of the most popular actors in London, and once more the verdict of the public was unfavourable. The merits and demerits of this latest production of Mr. Boucicault are thus summed up by one of our most competent dramatic critics:—" *Rescued* is one of his (Mr. Boucicault's) worst works. The story is a weak one, and is devoid of motive; the situations are wanting in strength, and as a rule are, if not hackneyed, at least familiar. The inimitable command over stage tact, and knowledge of all the requirements of the stage, govern and redeem all this. The dialogue is stagey, the situations are old, but, all the same, this clever dramatist contrives to invest them with a freshness which, if not his own, is the very best thing next to it. *Rescued* is ably constructed, brightly written, and as ably acted. The love scenes are delicately drawn, and the sensation scene * * * is likely to prove highly effective. The parts are distributed amongst some excellent actors; but no one has any strong chance of achieving a pronounced success. The plot of the drama is as follows:—A girl is by her father's will, and against her own, betrothed to an unknown. When she meets him she naturally hates him. She falls in love with a young engineer whose life she saves and to whom she is eventually united. The usual sensation scene, in this case that of an opening bridge, intervenes."* *Rescued* was withdrawn from the bills on October 29, and on the following evening Andrew Halliday's version of *Nicholas Nickleby* took its place.

GAIETY THEATRE.

Saturday, December 21, 1878, marked the tenth anniversary of the opening of "The Gaiety" under the management of Mr. John Hollingshead. Naturally, not averse to avail himself of any circumstance, or event, which may tend to the laudation of his theatre, on the eve of that day he published an account of his ten years' lesseeship. In this manifesto, "I am spared," he said, "an elaborate defence of my management by one great and important fact which is probably unequalled in metropolitan theatrical history. I have kept the theatre open for ten years without closing it more than ten weeks at night for repairs, &c.; and against these

* 'Daily News,' Oct. 1, 1879.

ten weeks I have given 379 *Matinées*, equal to one year and a quarter of night performances." In arranging his entertainments he had been governed by few theories and fewer prejudices. He had never tried to force on the public what he thought they ought to have—"I have rather striven (wrote Mr. Hollingshead) to give them what I think they want." And herein we have the keynote of Mr. Hollingshead's success as manager. He has measured his public with tolerable accuracy, and finds they show a partiality for Burlesque, Extravaganza, Comic Opera, and Farce, and he gives of these pieces most bountifully. It is almost impossible to tell to an evening what play may be in "The Gaiety" programme, or what play may be withdrawn from it; but whatever piece happens to be, for the time, advertised, it generally follows, as a matter of course, that it satisfies an existing want of Mr. Hollingshead's patrons.

He began the year with Mr. H. J. Byron's pantomime *Jack the Giant Killer*, originally produced at the Princess's Theatre nearly twenty years ago, with Miss Louise Keeley as the hero, supported by such competent players as Mr. J. G. Shore, Miss Louise Laidlaw, Mrs. Saker, and Miss Rose Leclercq. In "The Gaiety" revival Miss Jenny Hill, Mdlles. Ænea, Gilchrist, Wilson, and Wadman constituted the chief attractions, and Messrs. Squire, Elton, Clifford, and Warde the principal performers. The pantomime was followed by *Young Fra Diavolo*, not by any means the most entertaining of the numerous burlesques of Mr. Byron.

Having won a favourable reception in November, 1878, at the Gaiety Theatre, Dublin, where it was first produced, and at various theatres in the north of England, where it was subsequently given, Mr. Byron's "new and original farcical piece," in three acts, entitled *Uncle*, was performed here on February 1, and encountered like good fortune. The nature of the piece may be guessed by all who know how Mr. Byron writes, and how Messrs. Terry and Royce act. It just touches the line between farce and comedy, introducing broadly-amusing incidents, and yet awakening sufficient interest to keep the spectators' attention upon the plot, which turns upon the errors provoked by a marriage concealed, for certain family and prudential reasons. The most striking character of the piece is "Uncle" Bootle, which, in Mr. Royce's hands, presents an extremely clever study of old age.

In the first week of March, *The Bohemian Gyurl and The Unapproachable Pole* took the place of *Young Fra Diavolo* on the bills; and for a few evenings *The Serious Family* was played in lieu of *Uncle*. Mr. W. Elton as Aminadab Sleek in the comedy

was amusing ; and in the burlesque, Mr. Royce, as Count Smiff, pursuing friend and foe alike with the eternal song, "The heart bowed down," a melody which in his rendering tends greatly to raise the spirits, was more amusing still. At a *Matinée* on the 1st, "A Musical Trifle," in one act, by Mr. Peyton Wrey, entitled *A Pair of Them*, the music of which had been selected and arranged by Herr Meyer Lutz, was produced here ; and at a *Matinée* on the 15th, Miss Emily Soldene and company appeared in M. Hervé's new opera-bouffe, *Poulet and Poulette*, then given for the first time in England.

On Wednesday, April 2, the management produced another of Mr. Byron's burlesques, which, in respect of invention and dialogue, was neither better nor worse than a score of others from the same prolific pen. *Notre Dame de Paris, Pretty Esmeralda and Captain Phæbus of Ours*, is the title of this "New and Original Burlesque Extravaganza," for the foundation of which Mr. Byron, having due regard to critical sensitiveness, expressed his obligations to "opera, play, and ballet." It derived some drollery from the acting of that attractive trio of "The Gaiety," Miss E. Farren, Mr. Terry, and Mr. Royce, and as much applause as might be expected from the saltatory grace and skill of Miss Kate Vaughan.

On Wednesday, the 30th, Mr. Burnand's version of MM. Hennequin and Millaud's vaudeville *Niniche* was brought out

here under the title of *Boulogne*. "The audience roared with merriment at the opening," wrote the critic of a London journal, discussing the merits of the first performance, "and was found roaring when the curtain fell ; and what better proof of the successful attainment of a comedy writer's ends could be adduced ?" As times go, and considering that a "Gaiety" audience is ordinarily not very exigent as to the means employed on the stage to provoke merriment, so long as the one great end, merriment, be attained, we should be disposed to reply, "No better proof." Originally produced at the Théâtre des Variétés in February, 1878, *Niniche* was one of the great attractions of the year of the last Paris Exhibition. Correspondents wrote of it as being "intensely amusing, but scarcely a piece which a mother might wish her young daughters



"DON CARLOS."
(*Handsome Hernani.*)

to see." Mr. Burnand had preserved as much as possible of the ingenious framework of the original, while holding it to be part of the duties of adapter to shift the scene of the first act from the beach at Trouville-Deauville to the better known sands of Boulogne. The familiar *Établissement* took the place of the Casino, and the harbour succeeded to the Roches Noires. *Niniche* had been cleansed of its impurities, and a light and pleasant English comedy created from the residue. The excerpt above quoted records the success of *Boulogne*.

Mr. Arthur

Sketchley appeared here, at a *Matinée* on the 24th, as Falstaff, in a selection of scenes from the first part of *King Henry the Fourth*, as a sort of "farewell" previous to his departure for Australia, and succeeded in amusing his audience.



Handsome Hernani. Act I.

In fulfilment of a promise made by the manager in the previous year, the whole of the *Comédie Française*, on Monday, June 2, began a series of representations at this theatre. These were limited to forty-two—thirty-six nights and six *Matinées*; and the seats for the series were mostly subscribed for in advance. The opening performance consisted of two pieces of *Molière* and an act from *Racine*; a prologue by M. Jean Aicard, entitled *Molière à Shakespeare*, being first recited by M. Got in presence of the entire company. The following is a complete list of the pieces produced by the *Comédie Française* during their stay in London:—

<i>Le Misanthrope</i> , Molière.	<i>Le Marquis de Villemer</i> , George Sand.
<i>Les Précieuses Ridicules</i> , the same.	<i>La Joie fait Peur</i> , Madame Emile de Girardin.
<i>L'Etrangère</i> , Alex. Dumas Fils.	<i>Le Menteur</i> , Corneille.
<i>Le Fils Naturel</i> , the same.	<i>Le Médecin malgré Lui</i> , Molière.
<i>Les Caprices de Marianne</i> , Alfred de Musset.	<i>Le Tartuffe</i> , the same.
<i>Il faut qu'une Porte soit ouverte ou fermée</i> , the same.	<i>Mdlle. de Belle Isle</i> , Alex. Dumas père.
<i>Hernani</i> , Victor Hugo.	<i>Phèdre</i> , Racine.
<i>Le Demi-Monde</i> , Alex. Dumas Fils.	<i>Les Plaideurs</i> , the same.
	<i>Zaïre</i> , Voltaire.

Le Sphinx, Octave Feuillet.
Le Gendre de M. Poirier, Emile Augier and Jules Sandeau.
L'Ami Fritz, Erckmann-Chatrian.
Le Luthier de Crémone, Coppée.
Le Petit Hôtel, Meilhac and Halévy.
Il ne faut jurer de rien, Alfred de Musset.
On ne Badine pas avec l'Amour, the same.
Le jeu de l'Amour et du Hasard, Marivaux.
Gringoire, T. de Banville.
Mdlle. de la Seiglière, Jules Sandeau.
Les Fourchambault, Emile Augier.

Le Barbier de Séville, Beaumarchais.
L'Avare, Molière.
Le Dépit Amoureux, the same.
Andromaque, Racine.
L'Étincelle, Ed. Pailleron.
Ruy Blas, Victor Hugo.
L'Été de la St. Martin, Meilhac and Halévy.
Le Mariage de Victorine, George Sand.
Les Fourberies de Scapin, Molière.
Les Femmes Savantes, the same.
Philiberte, E. Augier.
L'Étourdi, Molière.
Davenant, Jean Aicard.

It will be interesting to give in Mr. Hollingshead's own words the financial results of these representations:—"The forty-two performances yielded a sum of 19,805*l.* 14*s.* 6*d.* The thirty-six night representations produced an average of 470*l.* for each representation, and the six *Matinées* produced a similar average of 466*l.*, the general average for the forty-two representations being 472*l.* The largest 'house' was 571*l.*, when *Hernani* was played, and the smallest 349*l.*, when *Tartuffe* and *La Joie fait Peur* were played. The *Sphinx*—much abused by the Press—was played three times to an average of 532*l.* each representation. If this is considered a sign of the degradation of public taste, it may comfort many people to know that the performances of *L'Avare* and the *Femmes Savantes*, supported in each case by *L'Étincelle*, produced respectively 471*l.* and 479*l.*, although they contained no 'star' performer and no sensational scene. It is a curious fact that *L'Ami Fritz*—the anti-Malthusian drama, so liberally supplied with real food, a real cherry-tree, a real pump with real water, and all the flesh-pots of the theatrical Egypt—should have produced nearly as much in one representation as it produced in one week at the Gaiety Theatre in 1877, the chief character in each case having been represented by the same actor. This is a proof, if any is needed, that the prestige of the Comédie Française as a *troupe d'ensemble* is worth something after all."

On Monday, July 14, the ordinary per-



"RUY GOMEZ DE SILVA."
(Handsome Hernani.)

formances of the Gaiety company were resumed with *Stage Struck* and *Pretty Esmeralda*. On August 30, another of Mr. Byron's burlesques was produced here under the title of *Handsome Hernani; or, the Fatal Penny Whistle*. Following is an address issued by the author for the enlightenment of those who may be tempted to see it:—"Don Juan of Arragon, a nobleman under a cloud, assumes the name of Hernani and the profession of a bandit. He loves Dona Sol, who is the niece and ward of old Ruy Gomez de Silva. Don Carlos also loves Dona Sol. With that high sense of honour, and that exaggerated notion of the duties of hospitality peculiar to the Spanish Hidalgo of fiction, Ruy Gomez refuses to give up his rival, Hernani (when a guest by accident beneath his roof), to the vengeance of Don Carlos, but stipulates that upon any occasion in the future when he (Ruy Gomez) shall blow a certain whistle, Hernani shall at once obey the summons and meet his doom. On this arrangement hinge the concluding incidents of the extravaganza." Again the influence of the Gaiety trio, Messrs. Terry, Royce, and Miss E. Farren, is exerted to the utmost to promote the success of Mr. Byron's piece, with Miss Kate Vaughan in support.

With Lecocq for composer and Mr. H. S. Leigh for adapter, it is not surprising that *The Great Casimir*, three-act comic musical drama, produced here on Saturday, September 27, should have excited some high anticipations. A full house at the opening performance showed evidence of this. These "high anticipations" fell lower, however, as the piece progressed; and *The Great Casimir* was withdrawn after having retained its place on the bills for but a very limited number of nights.

At the *Matinées* in October reappeared here Mr. Byron in lead-

ing characters in comedies from his own pen. The piece presented at the opening performance (Saturday, October 4) was *An English Gentleman; or, the Squire's Last Shilling*, first produced at Bristol, and afterwards introduced to a London audience at the Haymarket by Mr. Sothern. Subsequently Mr. Byron appeared in his original character of Mr. Craven, in his own drama entitled *Daisy Farm*. On



"CHARLES CHUCKLES."
(*An English Gentleman.*)

Monday, October 27, *Unlimited Cash*, an adaptation by Mr. F. C. Burnand, of *Les Trente Millions de Gladiator*, was first performed at this theatre; but proving unsuccessful, was soon withdrawn, its place being taken by *Daisy Farm*.

On Tuesday, November 11, a burlesque by Mr. F. C. Burnand, entitled *Robbing Roy; Scotch'd not Kilt*, was first performed, and provoked great merriment.

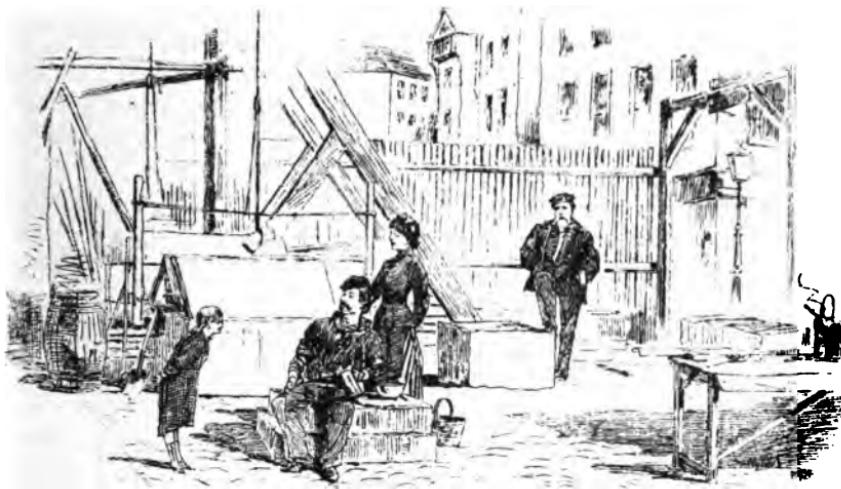
The management promises for the forthcoming holidays, "a Grand Christmas piece, in four acts and fourteen tableaux with ballets, spectacular and pantomimic effects, written by Henry J. Byron, and arranged by John Hollingshead, and supported by the whole Gaiety Company." This novel piece will be called *The Gaiety Gulliver*, and will be a free and easy version of 'Gulliver's Travels.' At the close of the Christmas season will be produced an English version of *Le Mari de la Débutante*, by F. C. Burnand.

PRINCESS'S THEATRE.

Mr. Charles Reade's drama, *It is Never Too Late to Mend*, was produced here in the first week of 1879. Of the cast with which it was first given thirteen years ago, Mr. Calhaem, who played Jacky, the savage, alone acted in the revival. Mr. Warner took Mr. Vining's old part of the convict Robinson; and other rôles were supported by Miss Maude Milton, Mr. J. C. Cowper, Mr. Sinclair, and other players. The scenes which at the first production of the piece elicited violent manifestations of antipathy from a portion of the public had been modified; but the drama, in its altered shape even, was strong fare, though not too strong it seems for the appetites of a large section of playgoers, as "full houses" and a successful "run" amply testified.

On Whit Monday, June 2, was performed here, for the first time, *Drink*, a drama adapted by Mr. Charles Reade from *L'Assommoir*, a five-act play, by MM. Busnach and Gatineau, founded upon M. Zola's powerful novel of that title. The original was produced at the Ambigu, Paris, on January 19 of the present year; and the utmost curiosity was evinced to witness the first performance. The success of the piece was so great that the management forthwith raised the prices of admission to all parts of the house, and people daily crowded the theatre bureaux, and patiently awaited turn to pay their francs into the coffers of the treasury.

What wonder, then, that there should have been some competition among English managers for the English right to adapt this curious drama? First one London manager announced that he had secured permission; then, another that his offer to present the play had been accepted; and ultimately the present lessee of the Princess's Theatre gave forth that "the right to adapt *L'Assommoir* had been



Drink. Act IV.

purchased of the French authors for a large sum of money, and that any attempt to pirate the subject will be most discreditable and will be severely resisted." Accordingly *L'Assommoir* fell to the share of the manager of the Princess's Theatre, and being at once taken in hand by that competent dramatic writer, Mr. Charles Reade, was duly presented on the London stage under the terse and suggestive title of *Drink*.

Mr. Reade's version follows pretty closely in the lines of the French drama, and reproduces with more or less of exactness the salient features of the original novel; but he has been careful to guard against English ideas being outraged, and here and there changes have been necessarily introduced in accordance with this resolve. In a carefully-considered criticism of the play an able dramatic critic says:—"It may be remarked of *Drink* that it contains no scene that has not its fair vindication in the motives of the piece. The baneful effects of drunkenness cannot, of course, be set forth without some details that are painful and offensive, but these are no further exhibited than the necessary connection between cause and consequence makes inevitable. Mr. Reade's drama

resolves itself into a picture of domestic happiness invaded and ruined by a fatal propensity.

"Its success was due to a combination of causes. *Drink* is not a strongly built drama. It consists rather of a succession of tableaux than of a well-knit story. The persons who figure in it do not greatly engage interest either by their worth or by their individuality, nor is the interest which they do excite either of a high or subtle kind. The positions in which they appear, however, are novel and lifelike. As much may be said of the scenery, which includes some striking and characteristic views of Paris. Finally, Mr. Charles Warner's rendering of Coupeau—the central figure of the group—was of marked excellence. The actor's genial tenderness and *bon-homie* as the husband and father, in the scene which ends with his fall from the scaffold—one of the chief effects of the piece—were delightfully easy and natural, and his picture in the closing scene of the drunkard alternately repelled and magnetized by the fatal bottle, then a prey to the terrible spectres which crowd upon his delirium, merits no common praise. Much of his acting here was as subdued and varied as it was truthful and impressive, while the climax of his terror, though appalling and necessarily repellent, was not overcharged."*

As Gervaise, Miss Amy Roselle played throughout with a power and pathos that won and held the sympathy of the house. Her unaffected manner in the few situations where Gervaise is free from care could not fail to please; but it was in the more intense



Drink.

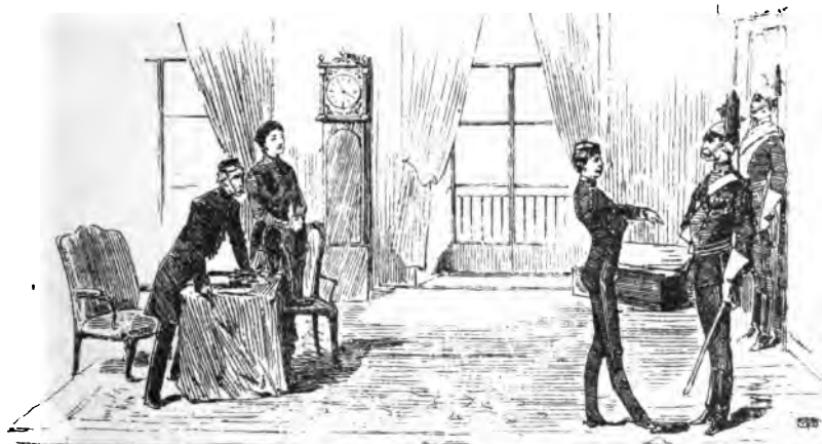
passages of the drama that she made her greatest success, her acting there being none the less strong because free from undue demonstrativeness. To Mr. William Rignold fell the part of the model artisan Gouget, and the several temperance speeches which Mr. Reade has interpolated in this part were delivered with an energy that denoted conviction. Always intervening at the right time on the side of virtue and innocence, Mr. Rignold had a

* 'Athenæum,' June 7, 1879.

pleasant part to play, and he played it well. The gay, good-hearted Phœbe Sage, "a young lady of double life, who sings in the café at night and does the work at home by day," was agreeably sketched by Miss Fanny Leslie. Mr. G. Redmund, as Lantier, and Mr. T. P. Haynes, as Mes Bottes, are likewise entitled to commendation for the skill with which they presented those characters.

ST. JAMES'S THEATRE.

This theatre, reconstructed and redecorated, was opened under the management of Messrs. Hare and Kendal on Saturday, October 4. The inaugural performances comprised no absolute novelty; *Monsieur Le Duc* (the introductory piece), a one-act play, by Mr. Val Prinsep, A.R.A., having been already acted in the provinces; and *The Queen's Shilling* (the principal piece of the



The Queen's Shilling. Act III.

evening's programme), by G. W. Godfrey, being favourably known to the patrons of the Court Theatre last season. No first night of a new play by a well-known dramatist, however, could have attracted a more numerous or a more thoroughly representative audience than assembled on the opening night. This was due, partly to a very general desire to give a generous welcome to two popular actors in their new home; but more especially to a curiosity, common to most persons, to see anything concerning which a great deal has been said in the newspapers, and which has been

enthusiastically described in print as "one of the sights of London." Without going so far as to admit that St. James's Theatre has any greater claim than some of the neighbouring club-houses to be ranked among the so-called "sights" of the metropolis, we have no hesitation in conceding, that it is one of the most elegant and comfortable buildings devoted to theatrical entertainment in London. Having said thus much, and already sufficiently directed attention to the principal play of the evening, under the head of "The Court Theatre," it only remains to record the success of Mr. Val Prinsep's comedietta, *Monsieur Le Duc*.

The story which this piece relates is more familiar on the French than on the English stage. It deals with libertinism and love. The Duc de Richelieu, marshal of France by right of his military services, and *roué* by reason of his numerous profligacies, receives a visit from a young lady, an orphan, who, obeying the injunctions of a dying mother, seeks his powerful protection. After his wont, the Duke bets lightly on the immediate dishonour of his fair visitor, professing to regard her appeal as nothing but a direct venture of her innocence. The bet is lost. In the subject of his gallantry he discovers his own daughter, her mother (a lady of noble rank, but not his equal in point of birth) having married the Duke when a young man, for which indiscretion a *lettre-de-cachet*, procured at the instance of his father, had consigned M. le Duc to temporary seclusion in the Bastille. Meanwhile the mother had been spirited away. Richelieu having still a lingering affection for the wife of his younger days, and reflecting on the past with its rudely-checked happiness, receives his daughter to his arms. The heartless libertine becomes the repentant father, whose one thought now is to protect his child from insult and wrong.

It is needless to say that Monsieur le Duc himself was acted with admirable art by Mr. Hare; the part of Mdlle. de Beaucoir, the daughter, being well sustained by Miss C. Grahame. A prominent personage of the play, one Count de la Roque, was represented with much courtliness by Mr. Terriss.



"MONSIEUR LE DUC."

PRINCE OF WALES'S THEATRE.



"SAM GERRIDGE AND POLLY ECCLES."
(*Caste.*)

Diplomacy, a version of M. Sardou's *Dora*, brought out at this theatre in the second week of the previous year, remained the principal piece on the bills for exactly twelve months. At the end of that time, namely, on Saturday, January 11, 1879, *Caste*, the best of the late T. W. Robertson's comedies, took its place. First produced here nearly twelve years ago, it not only raised its author to the rank of one of the most original dramatists of his time, but went far to secure for the Prince of Wales's Theatre the high reputation which has since

been so successfully maintained. Of the original representatives of the personages of the play, three were still in their old places—Mr. Honey as Eccles, Mr. Bancroft as Captain Hawtree, Mrs. Bancroft as Polly Eccles. To have seen Mrs. Bancroft in this character is to have witnessed a piece of acting unsurpassed in English comedy.

"The interest of *Caste* increases towards the end," remarks a writer. "The story, comparatively weak in the first act, rises to its highest point in the third. Entirely original in style, the play is in its moral drift a reflection of Mr. Tennyson's social poems; and two lines from 'Lady Clara Vere de Vere,' striking the keynote of the whole, are more than once quoted in it:—

'Kind hearts are more than coronets,
And simple faith than Norman blood.'

Like the poems which have inspired it, Robertson's drama is full of references to that British connection with India which has become so important a fact in life and politics in the nineteenth century. George d'Alroy, in *Caste*, is supposed to have fallen 'in wild Mahratta battle,' and the one great situation of pathos in the play is the scene in the third act in which Polly Eccles reveals to her sister Esther d'Alroy, the supposed widow, the fact that the father of her child is not dead. It is a primary condition of the Robert-

sonian comedy that its pathetic effects should be produced, not only without 'gush,' but with, apparently, a studious avoidance of sentiment. The returned d'Alroy does not appear in a romantic or striking way, but finding the milkman at the door, walks in with the milk, and surprises his sister-in-law, and her lover, the gas-fitter, at tea. The problem now is how to communicate to the wife in the most humdrum way, a fact which is most melodramatic, and sensational in itself. It is in her fulfilment of this task that Mrs. Bancroft attains the extreme point reached in domestic comedy, touching in one moment the note of laughter and in the next that of tears. After some admirable *badinage* and mimicry, her suppressed excitement at last breaks out and carries away the audience." *

There are those who maintain, and not without strong ground for such opinion, that Polly Eccles is Mrs. Bancroft's best character. Nothing could be more thoroughly and delightfully fresh and natural than her acting in it; yet every word, look, and gesture tells; and often, indeed, a movement of the hand, or a glance from Polly's merry eyes, speaks a story that would take a great many words to express with equal directness. In the last revival of *Caste* at the Prince of Wales's, Mrs. Bancroft played with as much spirit and success, as during the ten months of its first representation in 1867; and to say this is no less a tribute paid to the genius of the actress than an acknowledgment of the enduring qualities of her art.

The management were fortunate in being able to secure the services of Mr. Honey, whose Eccles (the drunken father of the heroine) is well known, as one of the most minutely-perfect performances of this versatile and ingenious comedian. Of the remainder of the cast, Miss Amy Roselle performed with much good taste and true tenderness the part of Esther, originally played by Miss Lydia Foote; Mr. Cecil represented Sam Gerridge, the worthy but jealous sweetheart of Polly, with abundant truth and humour; and Mr. Bancroft again acted Captain Hawtree with the excellent moderation and perfect self-possession which render this somewhat impassive but thoroughly good-hearted and honourable gentleman so pleasing a personage in the story.

On Saturday, May 31, the programme was changed; Mrs. Bancroft's "last appearances as Polly Eccles" came to an end, and Mr. Gilbert's "dramatic contrast," *Sweethearts*, was presented in lieu of Mr. T. W. Robertson's comedy. *Heads or Tails*, and Mr. J. B. Buckstone's comic drama, *Good for Nothing*, in which Mrs. Bancroft played Nan, "for the first time these thirteen years," completed the evening's entertainment. There is nothing new that can

* 'Times,' January 13, 1879.

named, and called The Queen's, in compliment to Queen Adelaide; but in 1833 it changed its title to The Fitzroy, under the management of the Mayhews, when *The Wandering Minstrel*, afterwards made so famous by the inimitable Robson, was produced. Mr. Henry Mayhew and Mr. Gilbert Abbott a'Beckett were the chief authors of the establishment. In 1835 it came under the management of the celebrated Mrs. Nesbitt, who again called it The Queen's; but after passing through the hands of Colonel Addison and Mr. George Wild, it finally came into those of Mr. Charles James, a scenic artist, who retained possession of it from 1839, and who retained the lesseeship while transferring its direction to Mr. Byron and Miss Wilton. On Saturday, April 15, 1865, it was opened as the Prince of Wales's Theatre. Burlesque—hitherto Miss Wilton's forte—was at the outset the *raison d'être* of the new establishment. The performances on the opening night comprised, *The Winning Hazard* (J. P. Wooler); *La Sonnambula! or, the Supper, the Sleeper, and the Merry Swiss Boy* (H. J. Byron); and Troughton's farce of *Vandyke Brown*.

It was not, however, by means of Mr. Byron's metrical hits, or by the production of such skilful work as Mr. Palgrave Simpson's *Fair Pretender*, that the new management achieved its most noteworthy triumphs. The elevation of the Prince of Wales's Theatre to the rank of what may be called, with every propriety, the most fashionable and best frequented theatre in London, dates from the introduction there of modern English comedy—of comedy of a kind hitherto unattempted by any graduate in the younger school of English dramatists. The genius of the late T. W. Robertson supplied the necessary plays for presentation. In their order those plays, as produced at the Prince of Wales's Theatre, stand as follows:—*Society* (Saturday, November 11, 1865); *Ours* (Saturday, September 15, 1866); *Caste* (Saturday, April 6, 1867); *Play* (Saturday, February 15, 1868); *School* (Saturday, January 16, 1869), and *M.P.* (Saturday, April 23, 1870).* In addition to these the management has, during the fourteen years of its rule, presented the following new plays:—*How She Loves Him* (Boucicault); *War to the Knife, A Hundred Thousand Pounds, and Wrinkles* (Byron); *Man and Wife* (Wilkie Collins); *Sweethearts* (W. S. Gilbert); *Tame Cats* (Yates); and *Peril* (from the French); *Diplomacy* (ditto); *The Vicarage* (ditto). Revivals of the following six plays have also been given:—*The Merchant of Venice*; *The School for Scandal*; *Money*; *London Assurance*; *Masks and Faces*; and *An Unequal Match*.

* 'The Dramatic List; a Record of the Performances of Living Actors and Actresses of the British Stage.' C. E. Pascoe. 2nd edition. 1879.

OLYMPIC THEATRE.



Marigold. Act I.

The performance, during the winter months, of "the great realistic drama" entitled *The Two Orphans*, was sufficiently gratifying to the management of this theatre, that the piece remained on the bills, as the principal item in the evening's entertainment, until Saturday, March 22. This English version, by the late John Oxenford, of MM. d'Ennery and Cormon's play, *Les Deux Orphelines*, was, it may be remembered, originally produced here

in September, 1874, winning well-deserved success, and enjoying that popularity which certainly justified its reproduction. Mr. Henry Neville was fortunate enough to secure for their original parts several of those artists who assisted to bring the play before the public. He himself reappeared in the character of Pierre, the foundling; Miss Marion Terry represented the blind Louise; Miss Ernstone and Mrs. Huntley were seen in their original parts—Henriette and La Frochard respectively; Mr. W. Rignold once again enacted Jacques; and Miss Helen Barry made her first appearance under the Olympic management, in the character of the Countess de Linière, the personation being marked by much dignity and pathetic power.

At the beginning of the last season Mrs. Bernard-Beere, a lady who has won some distinction as an actress in polite comedy, gave a series of Saturday morning performances here, which included *The Love Chase* and *The School for Scandal*. In the first Mrs. Bernard-Beere appeared as Lady Teazle; in the second as Constance, giving very satisfactory representations of each, and being well supported by a company, of which Mr. Herman Vezin, Mr. Farren, Mrs. Chippendale, and Miss Blanche Henri were prominent members.

On Monday, March 24, a new play, in four acts, suggested by

the leading incidents in Goethe's 'Faust,' with the title of *Gretchen*, from the pen of Mr. W. S. Gilbert, was produced at this theatre. The piece was unsuccessful; or, it would be more correct to say, was withdrawn, for reasons which subsequently formed the subject of a correspondence between the author and the management of the Olympic. Mr. Gilbert insisted that *Gretchen* was afforded no chance of success, being too hastily removed from the bills; the management, on the other hand, declaring that this was justified by the smallness of the receipts which the performance of the play brought to the treasury. *Gretchen* was afterwards published by Mr. Gilbert.



Marigold. Act I.

At Easter, the Olympic Theatre was opened under the management of Miss Fanny Josephs, who announced the appearance of the late Mdlle. Beatrice's company, under Mr. Frank Harvey's management, in *The Woman of the People*. This drama, from the Porte St. Martin, adapted from the French of MM. d'Ennery and Mallian by Mr. Benjamin Webster, jun., was introduced to the notice of the London public in August, 1878, Mdlle. Beatrice then performing the part of Marie. In the more recent revival this character (the title *rôle*) was very efficiently sustained by Miss Eliza Saville, who thus appeared on the London stage for the first time.

On Saturday, May 3, a portion of the first part of *King Henry the Fourth* was given here for the purpose of showing to London playgoers Mr. Henry Murray (the son of a gentleman well known for many years as manager of the Edinburgh Theatre) in the part of Sir John Falstaff.

An original comedy-drama by Mr. Frank Harvey, entitled *Married, not Mated* (previously produced at a morning performance), was placed on the regular bills on Monday evening, May 12, and was received with considerable favour. This piece was presently followed (May 31) by *The Mother*, a five-act drama, adapted from the French by the same author.

On Monday, June 23, Miss Heath entered upon a month's engagement at this theatre. She appeared during that time in the dual characters, Lady Isabel Carlyle and Madame Vine, in a dramatized version of Mrs. Wood's novel 'East Lynne.'

This revival was followed on Friday, July 25, by a new drama, in five acts, by Messrs. Paul Meritt and H. Pettitt, entitled *The Worship of Bacchus*. Assisted by the pleasing acting of Miss Fanny Josephs, the pathetic power of Miss Moodie, and the earnestness and force of Mr. Vernon's performance of the drinking, but finally reformed hero, the impression produced by this play on the first night was not unfavourable. It was, however, very speedily withdrawn, giving place to an American drama, entitled *Davy Crockett*, in which (on August 9) Mr. Frank Mayo, an American actor of some reputation, made his first appearance on the London stage.

Orders issuing from the Directors of the Comedy-Opera Company (Limited) dispatched *H.M.S. Pinafore* in September from the Imperial to the Olympic Theatre, where Madame Pauline



Marigold. Act I.

Rita appeared, on alternate nights with Miss Kate Sullivan, as Josephine, and Mr. Fleming Norton every evening as Sir Joseph Porter, K.C.B.

On Wednesday, October 29, a new opéra comique entitled *Marigold*, an adaptation by Mr. Arthur Matthison of *Le Droit du Seigneur*—a piece which has obtained much favour in Paris, was first performed here. The English version promises to be as successful as the French original.

CRITERION THEATRE.

For the Christmas season 1878-9, Mr. Alexander Henderson (then lessee and manager) had "much pleasure in announcing that he had arranged to transfer to the Criterion Theatre the Little Quiriti Italian Opera and Ballet Troupe." The year accordingly opened here with the performances of these children (whose ages ranged from eight to fifteen years) in *La Fille de Madame Angot*, concluding with a grand Ballet d'Action in six tableaux, entitled *The Fisherman's Dream*. The répertoire of this "Grand Juvenile Italian Opera Company" comprised the following works:—*Crispino e la Comare* (Ricci); *I Due Disperati* (Ruggi); *Il Barbiere di Siviglia* (Rossini); *La Figlia di Madame Angot* (Lecocq); and *La Belle Ellena* (Offenbach). The principal attraction in the operatic representations of this Liliputian company was the marvellously finished acting of Natali Vitulli, a boy whose age could scarcely have exceeded nine years.



"BETSY."

After being closed for a short time, the theatre was reopened on Saturday, February 8, under Mr. Charles Wyndham's management, with a new comedy, by an American dramatic author, Mr. Bronson Howard, entitled *Truth*, first performed in Chicago under the title of *Hurricanes*. Succeeding, on the regular bills, *The Pink Dominos*,

Mr. Howard's comedy bore so many points of resemblance to its predecessor, that to admirers of the latter the change might have appeared almost superfluous. It was the old story repeated—the story of husbands attempting to deceive their wives, and in the attempt betrayed into certain contradictory statements and embarrassing situations. In the case of the personages presented in *Truth*, the indiscretions which they desired to conceal were not however of a very heinous nature, consisting merely of a frolic at a masquerade, at a time when the perpetrators are supposed to be engaged in furthering the interests of the working classes. The piece obtained a success, and was retained on the bills till the close of the season, a result as much due to the liveliness of the acting, as to any special dramatic quality in the play itself. The comedy was preceded by *Orange Blossoms*, and, later, by *Meg's Diversion*.

At a special *Matinée* on May 24, a "New and Original Comedy," in three acts, entitled *Campaigning*, was produced here. Its author (who preferred to remain anonymous) aimed at exhibiting the humours of boarding-house life, and was not wholly unsuccessful in the effort.

A varied programme was presented here on Saturday afternoon, the 14th of June, for the benefit of Mr. Henry Vandenhoff (son of the great tragedian John Vandenhoff), whose ill-health prevents his following his profession. Members of the theatrical brotherhood are ever ready to lend their aid in furtherance of a charitable purpose; and this occasion furnished no exception to the rule. Unfortunately, the public did not respond very sympathetically, and the benefit was not so successful as could have been wished. A scene from *The Rivals* presented Mr. Howe in the character of Sir Anthony Absolute, and Mr. Terriss as the wayward Jack. A selection from *The Hunchback* introduced Mr. W. H. Kendal to the unaccustomed task of Master Walter. "The Screen Scene," from *The School for Scandal*, brought forth Miss Katherine Hickson (an old favourite, if we mistake not) as Lady Teazle, Mr. Horace Wigan acting Sir Peter. The bill further provided selections from *As You Like It*, in which Miss Wallis, as Rosalind, and Mr. E. Compton, as Orlando, appeared.



"MR. ALEXANDER
BIRKETT."
(*Betsy*.)

Having held its place on the bills for 150 nights, *Truth* was withdrawn on Tuesday, August 5, *Betsy*, a new comedy in three acts, by F. C. Burnand, taking its place on the following evening. To the *Bébés* of MM. Hennequin and de Najac, brought out at the Gymnase in 1877, Mr. Burnand acknowledges his indebtedness for the materials of his work. The French play was, in its original form, held to be too indelicate for our stage; and its adapter must have experienced some difficulty in expunging all that was unsuited to English tastes without the sacrifice of the mirth-producing power of the original. The success which *Betsy* has attained is evidence of the clever manner in which Mr. Burnand has accomplished a difficult task. Among the three-act farces which, during recent years, have grown into public favour, this piece is entitled to a high place. A writer, unusually well-informed in theatrical matters, says:—“Its action is ingenious and comic, its characters are clearly defined, and its dialogue is mirthful.” The interpretation at the Criterion is also satisfactory. This comedy has been preceded for some time by a comic drama in two acts, by Mr. Alfred Maltby, entitled *Filted*, described on the bills as an “old story retold,” which is as true in a dramatic as in a general sense.



Betsy. Act II.

IMPERIAL THEATRE.



“LADY BOUNTIFUL.”
(*The Beaux’ Stratagem.*)

In February this theatre (formerly known as the Royal Aquarium Theatre) came under the management of Miss Litton, who inaugurated a welcome alteration in the class of plays hitherto presented on its stage. Having previously tested the attractive qualities of that thoroughly English play *She Stoops to Conquer*, with audiences assembled at the afternoon performances, at Easter she transferred it to the evening’s programme. The cast was sufficiently good to merit the favour which the revival met with from the public. Miss Litton herself played Miss Hardcastle; the part of Miss Neville was sustained by Miss Meyrick (a niece of the popular actor, Mr. Billington); and Mrs. Stirling acted the part of Mrs. Hardcastle. Of the male characters, Mr. Ryder played Hardcastle; Mr. Lionel Brough, Tony Lumpkin; Mr. E. F. Edgar, Hastings; and Mr. H. M. Pitt, Young Marlow—a character which had been previously undertaken by Mr. Farren. The performance was, on the whole, very creditable to everyone concerned. The female personages were, however, much the best acted; it would have been difficult, for example, to match in grace and picturesqueness the younger ladies of the comedy, represented by Miss Litton and Miss Meyrick. Both these actresses did much more than merely “look” the characters. The archness and vivacity of their style and bearing were very pleasant and natural, and both conceived and expressed in the true spirit of the time in which Goldsmith wrote, and of the society he drew. There was no touch, either of extravagance or affectation, in their tone or manner; the quaint-sounding phraseology, no less than the quaint-looking dress, became them, as theirs by right of the characters they had assumed. Mrs. Stirling displayed her old animal spirits and brightness as Mrs. Hardcastle, and Mr. Lionel Brough played Tony Lumpkin (a favourite part of his) with admirable vivacity and comic power. A good scene, representing the interior of Mr. Hardcastle’s house, sufficed

for the principal portion of the action. The piece "ran" till Saturday, July 26.

During the summer season the Vokes Family gave a series of afternoon entertainments here, in which were included Buckstone's farce, *A Rough Diamond*; their own "original, musical, laughable, saltatorial extravaganza," entitled *Fun in a Fog*, and Buckstone's old musical comedy, *Josephine, the Child of the Regiment*, with *The Belles of the Kitchen* serving as an afterpiece.

On Wednesday, April 23, a "new" burlesque of an old play, which has been burlesqued time and time again, was produced, the author being Mr. W. Younge, a clever actor, well known to audiences at the Prince of Wales's Theatre. *The Lady of Lyons* is the title of this entertainment, which derived most of its importance, and not a little of its attractive qualities, from the fact that Miss Lydia Thompson and Mr. Lionel Brough were engaged for the leading parts.

H.M.S. Pinafore having, during the summer months, run into stormy latitudes, "that A. I. well-built and favourite craft" (or a considerable section of her) found a harbour of refuge here. The Directors of the Comedy-Opera Company (Limited) begged in the daily Press to announce that they had taken the Imperial Theatre "for the continuation of the run of *H.M.S. Pinafore*, which was written expressly for them by Messrs. Gilbert and Sullivan; and commenced under their direction at the Opéra Comique Theatre." Accordingly the little opera was performed here with "a largely increased chorus and orchestra, under the direction of Mons. Van Biene." Mr. J. G. Taylor, a comic actor of great ability, and long a favourite on the London stage, essayed the character of Sir Joseph Porter, K.C.B., and thoroughly succeeded in reproducing the well-known idiosyncrasies of that august functionary. Miss Mulholland, a lady who, heretofore, had been more frequently heard in the concert-room than on the stage, appeared as Josephine, and worthily supported Captain Corcoran and the First Lord.

It being the praiseworthy ambition of the management to win for the Imperial Theatre a reputation for the careful representation of the standard comedies, in fulfilment of this purpose *The Beaux' Stratagem* was selected as the first of a series to be produced during the winter season. This play, written by George Farquhar,



"MRS. SULLEN."
(*The Beaux' Stratagem.*)

was first acted at the Haymarket in 1707, and is said to have been completed in six weeks, and during an illness which proved fatal. It remained a stock piece down, at least, to the close of the last century, was last revived in London during Mr. Buckstone's management of the Haymarket Theatre in 1856, and was reproduced by Miss Litton at the Imperial Theatre on Monday, September 22 of the present year. "*The Beaux' Stratagem*, though crowded with bustling scenes" (remarks the dramatic critic of the 'Daily News'), "relates to nothing but the impudent escapades of two men of fashion in a country town, though an interesting association lies in the fact that the town was Lichfield, destined to become for ever suggestive of the illustrious names of Garrick and



The Beaux' Stratagem. Act II.

Johnson. The knavish innkeeper in whose house the adventurers obtain information of the 'great fortunes' of the neighbourhood ; the town-bred gentlemen, who take it in turns to enact the parts of servant and master, and whose fortune-hunting propensity is redeemed by certain qualities of heart and head ; the charming Mrs. Sullen, and her morose, dram-drinking husband ; the Lady Bountiful, still famous (for who has not employed the name of this worthy lady for rhetorical or conversational allusion ?) ; the genially impudent Irishman, Foigard ; the sweetly roguish Cherry ; the slow and stolid yet shrewdly humorous Scrub ; the gay highwayman, Gibbet, with his cut-throat companions—are all characters which, if in no wise profoundly studied, are yet cleverly conceived, well defined, and skilfully contrasted."

Of the *dramatis personæ*, Mr. Brough's Scrub was most

worthy of attention as realizing very completely the old style of comic acting. Delightfully quaint and picturesque in her dress, Miss Litton was a pleasing representative of the ill-used but winning Mrs. Sullen; and Mrs. Stirling acted the character of Lady Bountiful with naturalness and humour. Mr. J. Bannister as Foigard, and Mr. Kyrle Bellew as Gibbet, were entitled to more than ordinary praise.

On Wednesday, October 15, the management revived Colman's comedy, *The Poor Gentleman*; and on the 29th of the same month produced a comedy in three acts (first performed a couple of years ago at the Prince of Wales's Theatre, Birmingham), entitled *Light and Shade*, from the pen of Mr. F. W. Broughton. Being the first important work of its author, it has claims upon the notice of playgoers which deserve favourable recognition.

The following comedies are advertised as likely to be revived at this theatre in the course of the season, viz.: *The Busybody*, *The Rivals*, *The Clandestine Marriage*, *The Way to Keep Him*, *She Stoops to Conquer*, *All in the Wrong*, *The School for Scandal*, &c.

GLOBE THEATRE.

Nothing new can be said respecting a play which has reached its 600th night of representation. This is the present fortune of the English version, by Messrs. Farnie and Reece, of M. Planquette's comic opera, *Les Cloches de Corneville*, first performed in London at the Folly Theatre in February 1878. The original achieved in Paris a success, as remarkable in its way as that of Mr. Byron's famous comedy at the Vaudeville, when it is borne in mind that



“GASPARD.”
(*Les Cloches de Corneville*.)

long "runs" are comparatively rare upon the French stage. More than one cause may be said to have contributed to this satisfactory result. The distinctness of its incidental melodies, the real dramatic interest centred in the character of the old miser Gaspard, and the scope afforded to the scenic artist, and his ally the costumier, all served to attract attention to M. Planquette's agreeable work.



Les Cloches de Corneville. Act I.

Several changes have been made in the original English cast since the opera was first produced in London ; but Mr. Shiel Barry still retains his old place as Gaspard, and Miss Kate Munroe has recently returned to play her original part of Serpolette. It is needless to say more of Mr. Shiel Barry's performance than that it remains, what it was from the first, one of the most striking which the modern stage within our recollection has seen. Miss Munroe is a singularly pleasing actress and singer, and her return is of unquestionable advantage to visitors and players both. Mr. Wilford Morgan, besides acting the character of the Marquis with grace and animation, looks the part completely ; and the value of his experience on the operatic stage, added to his high musical attainments, can hardly be overestimated. The humours of Mr. Edward Righton and Mr. Ashford ought not to be overlooked ; nor should the graceful singing of Miss Clement and Mr. Darrell be passed by without proper acknowledgment. At present the popularity of *Les Cloches de Corneville* shows no signs of exhaustion.

OPÉRA COMIQUE THEATRE.

Performed here for the first time in May 1878, the "entirely original, nautical, comic opera," in two acts, entitled *H.M.S. Pinafore*; or, *the Lass that Loved a Sailor*, written by W. S. Gilbert, and composed by Arthur Sullivan, has retained its popularity for considerably more than a twelvemonth. Nor does there seem, at present, to be any signs of diminution in the pleasure and amusement which the performance of this piece nightly affords. The little theatre is amply filled with an audience as enthusiastic in praise of the music, and as eager to be pleased with the songs of the sailors, the drolleries of the "First Lord," and the coquettish ways of Captain Corcoran's fair daughter, as when the *Pinafore* was first launched into public favour. There will be no difficulty in giving a reason for the lasting success of this play, and we may conveniently borrow one (which very exactly represents our own views as to the qualities of *H.M.S. Pinafore*) from an anonymous writer in an American periodical. Says this contributor: "It [the opera] is the best light musical comedy written in our language since *The Beggar's Opera*—not excepting Sheridan's *Duenna*, or Moore's *M.P.* And the *Pinafore* has the advantage over *The Beggar's Opera*, in that it contains nothing to offend the most fastidious. It has the lightness, the brightness, the airy cleverness, in short all the good qualities of the best French opéra-bouffes—with none of the bad,—none of the blemishes which so often disfigure even the finest French humour. *H.M.S. Pinafore* has a purely English story, set in simple action and told in simple language. Its humour, its satire, its moral—all these are as clean, as honest, as healthy as the most rigid respectability could desire."

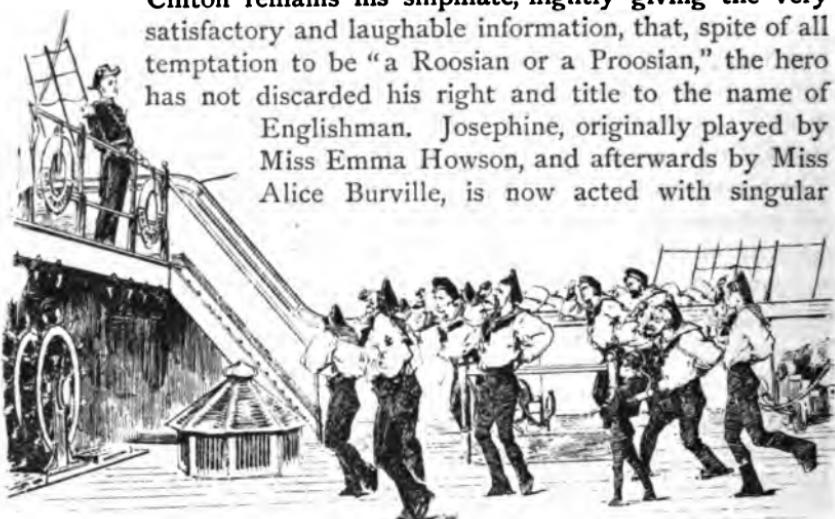
There have been some few changes introduced in the cast since the play was first produced at this theatre. Mr. George Grossmith still, however, enacts the part of the Right Hon. Sir Joseph Porter, K.C.B., and a more whimsical and humorous impersonation could not be well imagined. Mr. Rutland Barrington's portrait of Captain Corcoran is true to the life. We have no hesitation in saying that it is one of the most admirable studies from the quarter-deck ever



"SIR JOSEPH PORTER,
K.C.B."
(*H.M.S. Pinafore*.)

seen on the stage. Mr. Barrington has physical qualities too which eminently fit him for the rank he assumes ; and from his cocked-hat to his boots, from his manner of standing at the handrail to receive the salute of his crew when he first appears on deck, to the habit he encourages of keeping his hands fast behind his back, he presents a perfect and familiar type of naval officer. Moreover, his acting throughout is in excellent taste, quite as faultless in style as the lace and epaulettes which adorn his coat. Mr. George Power still appears to advantage as the sentimental seaman, with his pleasing

tenor voice and defiance of all nautical rules ; and Mr. Clifton remains his shipmate, nightly giving the very satisfactory and laughable information, that, spite of all temptation to be "a Roosian or a Proosian," the hero has not discarded his right and title to the name of Englishman. Josephine, originally played by Miss Emma Howson, and afterwards by Miss Alice Burville, is now acted with singular



H.M.S. Pinafore. Act I.

gracefulness and charm of manner by Miss Blanche Roosevelt, who some two years ago, in the name of Rosavella, made a successful *début* at the Royal Italian Opera, Covent Garden, in *La Traviata*.* The thoroughly humorous bumboat woman of Portsmouth Hard is still played by Miss Everard, who deserves as much praise as anyone in the company for her amusing representation of a once-familiar and not unimportant adjunct of H.M. ships in commission. Last, though least, a word of commendation is due to Mr. Tom Tucker, R.N., in our opinion as good a specimen of a "midshipmite," and as well drilled in the business of his vocation as any young gentleman of his years and rank ever entered upon the books of a London theatre. We regret that the claims of

* Some changes have been made in this cast since the above was in print. Miss Roosevelt's place is now filled by Miss Loveday, and Mr. Clifton's name no longer appears on the bills.—ED.

this young gentleman should have been very generally ignore all notices of *H.M.S. Pinafore* which have appeared in print. way in which he has performed his duty as officer of the watch twelve months, not only reflects great credit on his commanding officer, but affords admirable proof as well, of the care and pains which have been employed in the production of this most amiable and pretty opera.

STRAND THEATRE.

At this house, whose reputation for burlesque in recent years has not been so vigorous or well-sustained as formerly, the season began with "a new musical extravaganza," by Messrs. Chas. and A. G. Freer, entitled *The Desperate Adventures of the Baby*, the chief attraction of which was the music, skilfully arranged and adapted by Mr. John Fitzgerald. The piece "ran" for five weeks and was succeeded on the bills by a "farical comedy in three acts," entitled *The Snowball*, from the pen of Mr. Sydney Grundy, which was received with considerable favour by the patrons of the theatre. No small measure of this success was due, however, to the excellent acting of Miss Lottie Venne in the part of Penelope, who, as formed by this young actress, became one of the most prominent and pleasing characters in the play.

On Saturday, April 12, Offenbach's comic opera *Mme Favart* (originally performed at the Folies Dramatiques, Paris, in January of the present year) was produced here. To this MM. Chivot and Duru have furnished the original libretto, which is of the liveliest kind, and admirably fitted for gay, sparkling music. Mr. H. B. Farnie is responsible for the English version. The subject is founded upon the amorous propensities of the celebrated Marshal Saxe, whose devotion to the fair sex is the theme of a host of French plays, poems, novels, and anecdotes. Madame Favart, wife of the composer of that name who, in his career, was appointed manager of the Paris Opéra Comique, had the misfortune (so runs the story) to attract the notice of "the lion in love." At the period of her introduction to the Marshal, she was known as Mdlle. de Chantilly, and the military hero became enamoured of her owing to the fascinating manner in which she played the character of Nicette, in *La Chercheuse d'Espion*, and a fatal conquest it proved for the artist. The Marshal was about to quit Paris for his campaign in Flanders, and in those days

a company of actors followed the French army. He offered Favart the direction of the *troupe*, a position which the composer accepted. Saxe received him like an intimate friend, gave him handsome presents, and, in fact, placed him under such obligations that when the engagement of Mdlle. de Chantilly was insisted upon Favart could not refuse. The arrival of the actress in the camp was a complete triumph; but her admirer soon began his persecution, and the husband and wife had to run away. These incidents, skilfully arranged and adapted, form the groundwork of the libretto. The Marshal is, however, ingeniously kept in the back-



Madame Favart. Act II.

ground, and the endeavours of one of his military subordinates, a vain old beau, the Marquis de Pont Sablé, to find Madame Favart, furnish the principal interest of the play. Ultimately Madame is freed from the persecution of M. le Maréchal, and all ends happily through the interposition of royalty.

Miss Florence St. John, in the title rôle, has secured for herself, and the character she plays, a popularity which has been fairly earned. This lady (whose first appearance on the London stage was made in the part indicated) is gifted with many personal attractions, added to which she has a fresh, tuneful, and sympathetic voice, possessing sufficient power and flexibility to render with effect even more elaborate music than that of *Madame Favart*. Her singing of the "Convent Song," and of the pretty

melody of the pretended Countess in the second act, proves her to be an accomplished vocalist; while the freshness and gracefulness of her acting furnish welcome evidence of her dramatic capabilities. Other parts in the opera are well performed, and rendered very amusing, by Miss Cameron and Messieurs Ashley and Marius. *Madame Favart* seems likely to enjoy the patronage of supporters of opéra-bouffe for some time to come.

VAUDEVILLE THEATRE.



Two Roses. Act II.

With the 1362nd night of its representation, Mr. Byron's famous comedy, *Our Boys*, may be said to have considerably exceeded the utmost limit of a successful "run," and the management, doubtless unwilling to damage the reputation of so admirable a play by giving the public too much of it, erased it from the bills on Friday, April 18, 1879. Without the

intermission of a single night, *Our Boys* was followed by a new comedy in three acts, by the same author, entitled *The Girls*. Like its predecessor, the new play presented a story of purely dramatic interest, and put in fairly effective contrast vulgarity and culture; like it, too, *The Girls* appealed to a class of emotions which are in the possession of most playgoers, and are at once the most responsive and the easiest to reach.

The plot of *The Girls* turns upon the contrast between two theories of marriage—the marriage for money and the marriage for love. Mr. and Mrs. Clench have each a daughter by a former marriage. Mr. Clench is inclined to look to the solid advantages of wealth and position, and his daughter Mabel shares his views.

Mrs. Clench, on the other hand, has instilled into her daughter, Clara Merton, a contempt for pecuniary considerations. Under these circumstances Mabel, with her father's approval, accepts the suit of Mr. Plantagenet Potter, a City gentleman, who atones for ingrained meanness, habitual insolence, and insufferably vulgar manners by the reputation of a great fortune; while Clara gives her heart and hand to Tony Judson, a young sculptor, whose chisel seems to yield to its possessor a somewhat uncertain income.

After a supposed lapse of eighteen months we are shown Mabel living luxuriously in a noble mansion, but ill-treated by her husband and unhappy; while Tony and his wife, though poor, are blessed with a cheerful and contented frame of mind. These twain are on a visit to the Potters, and have been much shocked both by the purse-proud insolence of Potter, and by his rudeness, and even personal violence towards his inoffensive wife and her family. A crash comes, Potter is ruined, and as the curtain descends Mr. Clench is understood to be involved in his fall. Two years are imagined to have passed before the curtain rising again reveals the Judsons and the Clanches, with Mrs. Potter—who has left her violent husband, with good and sufficient cause—living together in poverty, but keeping up their spirits as best they may. Nothing has been heard of the brutal Potter during the period mentioned; and the neglect of a certain Lord Aspland to return from his travels and pay for a heavy commission in the way of sculpture has reduced the little circle to painful straits. It is in this position of affairs that Potter, sadly reduced and in miserable clothing, makes his appearance in the capacity of a sculptor's model at Judson's lodgings, where his forlorn state and somewhat tardy penitence excite the compassion and finally secure the forgiveness of his ill-used wife. Nothing is now needed but better fortune, and this is speedily supplied by the sudden return of Lord Aspland, and the no less sudden intelligence of the realization of Potter's long-baffled expectations from a wealthy uncle.

Notwithstanding that it contained many smart sayings and some clever sketching of character, the verdict on the new play was unfavourable. No one could feel much interest in its story, and the intrinsic merit of its plot was of the smallest. Indeed, but for the powerful acting of Mr. James (Plantagenet Potter), and the careful and successful performances of Mr. Thorne (Tony Judson), Mr. Farren (Josiah Clench), and Miss Bishop (Mabel Clench—Potter), Mr. Byron's comedy, *The Girls*, was in serious peril of being shipwrecked on the opening night. The care with which it was acted, and the *prestige* of the house alone saved it; but after a compara-

tively short series of performances it was withdrawn in favour of Mr. Albery's *Two Roses*, revived at this theatre for the second time. "Of the cast by which this play was first presented, in 1870, only one, Mr. Thorne, remains. He is still the blind Caleb Deecie ; the career of the first Digby Grant, Mr. Henry Irving, needs no comment ; Mr. George Honey, 'Our Mr. Jenkins,' is otherwise engaged ; Miss Amy Fawsitt and Mr. H. J. Montague, who formerly played the lovers, Lottie and Jack, are dead ; Miss Ada Newton rarely acts ; Mr. W. H. Stephens, the original Mr. Furnival, is not in the theatre, nor is the first representative of the severe Mrs. Jenkins forthcoming. The characterization of Mr. Albery's comedy is one of its strong points, the people in the story being drawn with some care and effectively contrasted ; and though pleasant memories of the originals are by no means destroyed by their successors, the piece is now for the most part well played. Mr. Howe brings out with much skill the points of Digby Grant's unworthy character ; and Mr. James, as in the former revival, creates hearty laughter by his amusing picture of 'Our Mr. Jenkins.' The new Jack is Mr. W. Herbert, whose good qualities have seldom been more favourably shown."* During the revival, the farce of *Our Domestics* (first played at the Strand Theatre, June 15, 1867), with Messrs. James and Thorne in their original parts, followed the comedy, which was preceded by a comedietta called *Home for Home*, written by Mr. Richard Lee. It is worthy of mention that Mr. Howe, for no less than forty years a member of the Haymarket company, joined this theatre on August 16. He took the place of Mr. W. Farren in the comedy of *The Girls*, and, as we have already noticed, Mr. Irving's original part in the revival of *Two Roses*. Mr. Howe's stage experience is, with one or two exceptions, larger than that of any other living actor, and his engagement here should be a distinct gain to the Vaudeville company.

It has been announced that the revival of Mr. Albery's *Two Roses* is expected to occupy the bills until the Christmas holidays, when a comedy on which Mr. Burnand is engaged will be produced here.

* 'Daily News.'



FOLLY THEATRE.

One of many theatres, in the early part of 1879 under the management of Mr. Alexander Henderson, the "Folly" advertised as an inducement to enter its doors, "a grand holiday entertainment, more screamingly funny than any pantomime in London." The following pieces comprised the nightly programme for January, viz. a farce, entitled *A Husband in Cotton Wool*; a new comedy-drama in three acts, by H. W. Williamson, called *Retiring*; and Mr. W. S. Gilbert's "eccentricity," in three acts, entitled *The Wedding March*. Among leading members of the company retained to extract the fun from this inviting entertainment were Messieurs Lionel Brough, W. J. Hill, and J. G. Grahame; and Mesdames Lydia Thompson, Rose Cullen, and Carter. On Saturday, January 25, a new burlesque, written by Mr. Reece, and suggested by the opera of *Carmen*, the title of which it borrowed, was performed in lieu of two of the plays mentioned. The new piece was sufficiently successful to be retained on the bills as the principal attraction until Saturday, March 15, when Mr. Henderson's winter season came to an end.

On Monday, April 14, the theatre was reopened, under the auspices of Madame Selina Dolaro, who produced a comic opera entitled *The Dragoons*, being the English version, by Mr. Henry Hersee, of *Les Dragons de Villars*, by Maillart; a new farce from the pen of Mr. B. H. Hilton, entitled *Heavy Fathers*, forming the introductory piece. Aimé Maillart's work, the libretto of which is by Messrs. Cormon and Lockroy, was produced with the greatest success on September 19, 1856, at the Paris Lyrique, and was afterwards transferred to the Salle Favart (Opéra Comique), where Madame Galle-Marié achieved a triumph as Rose Friquet, the chief character. The same work, performed by an excellent troupe of French operatic artistes, was, later, received with considerable favour at our own Gaiety Theatre. As Maillart is little known in



"CHAWLES."
(*A Fool and his Money.*)

England, it may be desirable to state that he was born at Montpellier in 1817, that he studied at the Paris Conservatoire, chiefly under Halévy, and gained the Prix de Rome in 1841, and that *Les Dragons de Villars* is the most popular among his operas.

It was not unreasonable to assume that the public would so far acquiesce in Madame Dolaro's judgment, in producing a French piece found to be of so popular and attractive a character, as to patronize a theatre where an English version of it was to be seen. Notwithstanding the efficient services of Madame Dolaro, herself, (as Rose), and of her colleagues, Mr. F. H. Celli (Sergeant Bellamy), Mr. C. J. Campbell (Sylvain), Mr. F. Leslie (Thibaut), and Miss Alma Stanley (Georgette), *The Dragoons* failed to obtain a favourable verdict, and was very soon withdrawn. The lack of any special interest in the story of the piece doubtless contributed not a little to this unsatisfactory result. The heroine is Rose Friquet, a peasant girl of the "petite Fadette" type. She is an orphan and is shunned by the villagers, who are in fear of her ready wit and tongue. Her love for Sylvain and her trials in gaining the hand of that rustic swain are the subject of the plot, in which a band of political fugitives, the dragoons in pursuit of them, and the gallant sergeant of the latter, play more or less important parts. A jealous old farmer and his pretty wife Georgette, who flirts with the sergeant, complete the group of characters. It is by the honesty and courage of Rose that the fugitives are conducted safely across the frontiers, in spite of the watchfulness and the intrigues of the gay dragoon.

Subsequently *La Pétrichole* was revived, and ran till almost the end of the term of Madame Dolaro's management. The programme was varied by the introduction of the two following novelties, neither of which, however, were successful, viz. "an extravagant eccentricity" in two acts, translated from the French by Mr. F. Desprez, entitled 1,313; and an English version of *La Cagnotte*, by an anonymous writer, called *Lord Mayor's Day*. On Saturday, July 12, an original "melodramatic burlesque," by Messrs. Savile Clarke and Lewis Clifton, was produced here, under the title of *Another Drink*, "being the only unauthorized version of *L'Assommoir*." The early scenes of that drama were cleverly parodied, and Mr. G. W. Anson played the principal character. The same actor appeared to greater advantage, however, in the revival of the comic drama *The First Night*, which preceded it. In this piece Madame Dolaro was also very successful in the leading female rôle.

On Monday, November 17, the "Folly" will be opened by

Mr. Toole, who has acquired possession of the remainder of the lease, about two years. He will begin with a revival of *A Fool and His Money* and *Ici on Parle Français*. The first novelty to be produced under the new management is a new and original comedy of modern life, in three acts, written by Mr. H. J. Byron, and entitled *The Upper Crust*.

COURT THEATRE.

On Saturday, the 4th of January, this theatre reopened, for the fifth season under Mr. Hare's management, with *A Scrap of Paper*, Mr. Palgrave Simpson's ingenious version of M. Sardou's *Les Pattes de Mouche*, and *A Quiet Rubber*, Mr. Coghlan's successful adaptation of *La Partie de Piquet*. Both of these plays are well known. The first, originally produced in Paris in 1860, was subsequently acted at St. James's Theatre by a French company under M. Talexy's direction, and afterwards attracted the attention of the late Charles Mathews, who presented it on the English stage under the title of *The Adventures of a Billet-doux*. Mr. Palgrave Simpson's adaptation was first performed at St. James's Theatre in 1861, with the late Alfred Wigan and the late George Belmore, Messrs. S. Emery, H. J. Ashley, and Mrs. Alfred Wigan and Miss Herbert in the cast. The second is of less remote origin, and is exclusively associated with Mr. Hare's *régime* at the Court Theatre.

The story of *A Scrap of Paper* has been repeatedly told, and being familiar to the majority of playgoers it will be unnecessary to detail its incidents. The two principal characters—Colonel Blake and Susan Hartley—on whose motives and actions the play turns, who may be said, indeed, to constitute the play, were once more presented by Mr. and Mrs. Kendal. To Mr. W. Younge was entrusted the part of Archie Hamilton, in a previous revival played by Mr. Hare. Mr. Wenman (late of Mdlle. Beatrice's company) sustained the character of Sir John Ingram; Mr. Mackintosh made his first appearance on the London stage as Dr. Penguin; and Mrs. Gaston Murray (as Mrs. Penguin), Miss Grahame (as Lucy



"LORD KILCLARE."
(*A Quiet Rubber.*)

Franklin), and Miss Kate Pattison (as Lady Ingram) completed a very efficient cast.

The second piece, *A Quiet Rubber*, not so widely known as the comedy mentioned, but agreeably remembered for the ingenuity of its story, and the humour and sprightliness of its dialogue, again depended for its success on the acting of Mr. Hare. He appeared in his original part of Lord Kilclare—a performance marked with those delicate and minute attentions to detail which invariably distinguish his playing. To the maturing of this favourite character Mr. Hare must have devoted immense pains and study. It is not easy to imagine anything more true to nature than the fierce and excitable old man, with his stooping gait, his bent fingers scarcely retaining their full prehensile power, the fading vision which compels him to hold things at a distance to see them, and some other points all equally lifelike and admirable in art. Mr. Hare's Lord Kilclare is one of the most finished studies to be seen on our stage.

At a *Matinée* on February 15, *The Ladies' Battle*, adapted by the late T. W. Robertson from the French of MM. Scribe and Legouvé (*La Bataille des Dames*), was performed here. Prior to its production at the Court Theatre it was better known on the private than on the public stage; though previous adaptations of the original were not unfamiliar to London playgoers of thirty years ago. Following is the cast of *The Ladies' Battle* as performed under Mr. Hare's management:—

The Baron de Montrichard, Mr. Hare.
Henri de Flavigneul, Mr. W. Herbert.
Gustave de Grignon, Mr. Kendal.
Léonie de la Villegontier, Miss C. Grahame.
The Countess d'Autreval, Mrs. Kendal.

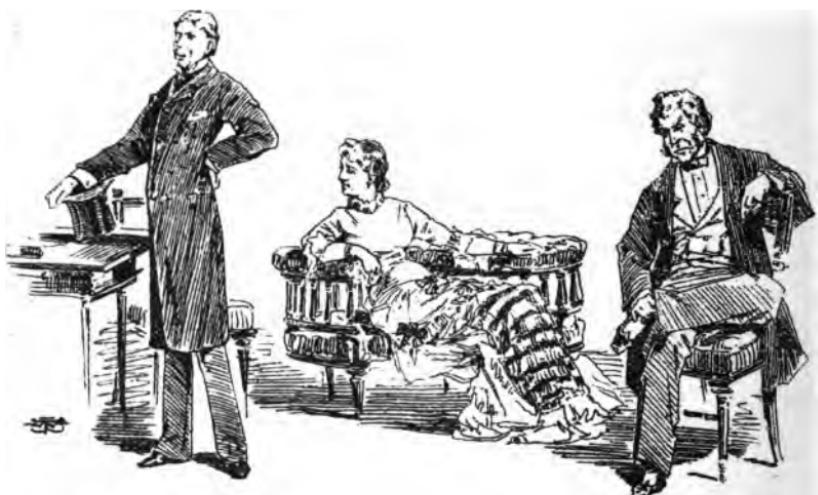
Being particularly well acted by Mr. and Mrs. Kendal, and sufficiently well by the rest of the company, the piece, at its first representation, met with the just and unanimous applause of a very crowded theatre. Its subsequent success proving equally satis-



Fernande. Act II.

factory, it was thereupon transferred to the regular bills as the principal piece of the evening.

On March 1, was produced here "a new and original comedietta," entitled *Cousin Dick*, from the pen of Mr. Val Prinsep, who thus again showed himself capable of winning distinction in another domain of art than that in which he has been hitherto conspicuous. It contains but three characters (originally, and very charmingly, played by Miss Pattison, Miss Grahame, and Mr. Wenne man), and is equally simple in plan and execution. For a first effort in the drama, *Cousin Dick* is deserving of much praise, the characters being distinct and the dialogue fresh and effective. It



Courtship. Act II.

served as the opening piece for the remainder of the season; the principal play of the evening being succeeded, for a few weeks, by *Uncle's Will*, in which Mr. and Mrs. Kendal played their original parts.

At a *Matinee* on Saturday, April 19, was performed here (having been first presented on the stage at the Prince's Theatre, Manchester, in October 1877), a comedy in three acts, by Mr. G. W. Godfrey, entitled *The Queen's Shilling*, afterwards, it will be noticed, selected by Mr. Hare for the principal piece of the opening night of his management at St. James's Theatre. Mr. Godfrey's play derives its origin from *Le Fils de Famille* of M. Bayard, first produced at the Gymnase, Paris, in 1852, and is the third adaptation of that play provided for the English stage. The first of these was *The Lancers; or, the Gentleman's Son*, given in 1853 at the Prin-

cess's by Charles Kean ; the second being *The Discarded Son*, translated and produced at the Adelphi in the same year by Mr. B. Webster. Eighteen years later the French play was given at St. James's Theatre by M. Lafontaine, who sustained in it his original part of the colonel. The French piece sets forth the escapade of a young gentleman who enlists in the army, is arrested for a trifling offence by the orders of a martinet colonel, escapes from the guard-house, and appears at an evening party, where he provokes the colonel to challenge him to a duel. After many dangers, the young soldier is rescued, partly by the ingenuity of the colonel's betrothed, and partly by the timely arrival of a discharge from the army ; and he has finally the good fortune, not only to win the lady's preference, and thus save her from a distasteful union, but also to obtain from the colonel a chivalrous forgiveness. This piece, which is essentially French in its picture of society, has by Mr. Godfrey been, not merely translated, but adapted to a locality and to personages supposed to be English. *The Queen's Shilling* was excellently acted, as indeed have been most of the plays produced at the Court Theatre under the *régime* of Mr. Hare. Mr. Kendal, as Frank Maitland, the young soldier enlisted in the name of Esmonde, has seldom been seen to greater advantage ; while Mrs. Kendal's performance of the astute, but thoroughly womanly and pleasing Kate Greville, the object of his affections, is one of the best of her many impersonations. The Colonel Daunt of Mr. Hare was another study from the life, admirable in every detail. No further change was made in the bills during the remainder of the season ; the pieces performed nightly being *The Ladies' Battle*, *Cousin Dick*, and *Uncle's Will*.

On Saturday, the 19th of July, Mr. Hare's management was brought to a close with performances of *The Ladies' Battle* and *A Quiet Rubber* for his benefit. For nearly five years he had conducted the fortunes of the Court Theatre ; and by his judicious selection of plays, by the taste and liberality he displayed in their production, and by the care taken to ensure for them adequate representation, he succeeded in advancing it to a front place among the London theatres. During the period of his management six original plays were here produced :—*Lady Flora*, by Mr. Coghlan ; *Brothers*, by the same author ; *Broken Hearts*, by Mr. Gilbert ; *The House of Darnley*, by Lord Lytton ; *A Nine Days' Wonder*, by Mr. Ardé ; and *Olivia*, by Mr. Wills. One of the most successful of the revivals initiated by Mr. Hare was the *New Men and Old Acres* of Mr. Tom Taylor.

On Saturday, September the 20th, the theatre reopened under

the control of Mr. Wilson Barrett, an actor of some ability, and a provincial manager of considerable experience. In this venture he had the advantage of the co-operation of his wife (an actress of long-established reputation, better known to the public in her maiden-name of Heath) and the support of Mr. Charles Coghlan, recently returned from a long and successful professional tour in America. Mr. Barrett had, besides, recruited a company of more than average strength. He "opened" with Mr. Sutherland Edwards's version (with the same title) of Victorien Sardou's comedy *Fernande*. The English piece was first performed, with considerable success, at St. James's Theatre, October 15, 1870, under Mrs. John Wood's management. The later interpretation of the play was hardly so satisfactory as the earlier, though genuine merit was displayed by members of Mr. Barrett's company in more instances than one. As the revengeful Clotilde, Miss Heath acted with force and variety of resources; Mr. Wilson Barrett gave a very popular impersonation of Pomerol; and Mr. Coghlan represented the Marquis with remarkable sincerity, power, and concentration. On Thursday, October 16, a new comedy by Mr. Byron, entitled *Courtship; or, The Three Caskets*, took the place of *Fernande*, and was received with much favour.

ROYALTY THEATRE.

The opening season of 1879 at this theatre commenced with a renewal of the management of Miss Kate Santley, and the pro-



Crutch and Toothpick. Act I.

duction on the first night of Mr. H. T. Arden's farce, *An Injured Female*, in which the clever and versatile actress Miss Caroline

Parkes sustained three characters ; a comedy of Palgrave Simpson's, entitled *Little Cinderella*, in which Miss Santley appeared in the leading part ; and a two-act comic opera, called *Tita in Thibet*. At the end of a month Miss Kate Santley retired from the duties of manager, and was succeeded, for a brief season, by Mr. James Mortimer, who placed on the stage "an entirely new comedy in three acts, adapted," by himself, "from Sardou's *La Papillonne*," entitled, *A Gay Deceiver*. "A first-class comedy company," according to the advertisements, assembled to do honour to this play, which, however, proved unattractive, and was presently withdrawn.



"ADONIS."
(*Venus.*)

On Easter Monday, April 14, Mr. Edgar Bruce opened the house, and was more successful in enlisting the patronage of the public, with a "comedy of the day," in three acts, adapted from the French by Mr. George R.



"CUPID AND PSYCHE."
(*Venus.*)

Sims, entitled *Crutch and Toothpick*. This is a fairly amusing piece of a farcical kind, the intention of which is praiseworthy, inasmuch as the comedy aims at satirizing the special form of modern folly mentioned in the bills. Whether it has succeeded in effecting any desirable change in the habits and manners of "the representatives of the crutch and toothpick school," time and Mr. Sims alone can tell. The play has had a protracted run, however ; and although the story it has to tell is in some respects disappointing, we may trust its moral has not been thrown away.

Venus, a new burlesque by E. Rose and A. Harris, first performed on Monday, July 14, is the only other new play which has been produced here during the season. It serves to amuse an audience for an hour or more, and in this respect is entitled to be numbered, among pieces of its kind, as successful.

DUKE'S THEATRE.

Preceded, in January, by revivals of Boucicault's drama, *The Colleen Bawn*, and Douglas Jerrold's old, but always welcome play, *Black-Eyed Susan*—which pieces proved sufficiently attractive to be retained on the bills for six weeks—on Monday, February 10, was performed here, “for the first time in London, a new and powerfully-constructed drama, in a prologue and four acts,” entitled *New Babylon*, from the pen of Mr. Paul Meritt. This piece has been described as “a mixture of Moncrieff's *Tom and Jerry* and Boucicault's *Formosa*,” and its general character may be judged from the following powerfully-worded advertisement of its leading attractions: “*New Babylon*, by Paul Meritt, is the talk of London—Stalls filled nightly by the élite of Town, and the Theatre crowded in every part—The most attractive drama ever written—Suits all classes. The Collision on the Atlantic; Tattersall's with its Sale of Horses; Cremorne with its Dancing Platform and 10,000 Lights; Goodwood on the Grand Race-day; The Thames Embankment with its Electric Witness; and Seven Dials by Night, are Pictures of Real Life which must attract.”* Illus-

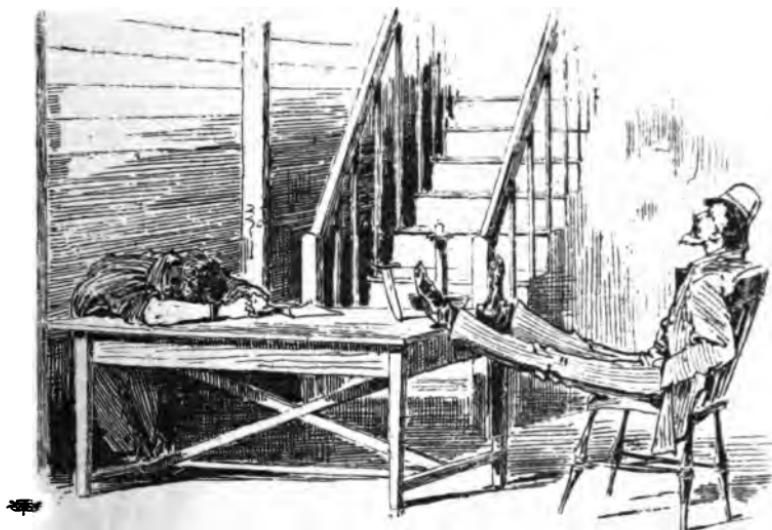
trating, according to the foregoing programme, scenes and incidents of modern London life, *New Babylon* depends for its attractions, as such plays are generally content to depend, more upon scenic effect than upon brilliancy of dialogue or clever acting. Still, Mr. Meritt's play exhibits some good acting as well; Miss Caroline Hill, for instance, gives a powerful interpretation of the dual rôle Bel Lorrimer and Eunice; Mr. G. F. Sinclair is capital as the O'Sligo, an Irish swindler and “welcher”; Mr. Wilmot as Ezra Lazareck acts with his usual success; and Mr. Clarence Holt represents very cleverly the cool style and dry humour of Flotsam, an officer of the American detective police. From the dramatic standpoint, as from the literary, *New Babylon* has few charms being rather a series of disconnected scenes than a play; but it has



“EZRA LAZARECK.”
(*New Babylon.*)

* ‘Era.’

had a long and prosperous career, and in this respect, doubtless, has been found fully to answer all the expectations of the author who wrote it, and of the managers who produced it.



New Babylon. Act IV.

NEW SADLER'S WELLS THEATRE.

On Thursday, October 9, this theatre was opened under the management of Mrs. Bateman, who, having expended a considerable sum of money in the rebuilding of the older house, now claims (and with unquestionable authority), that hers is "one of the largest and most commodious theatres in London," providing accommodation for 2500 persons, "not one of whom, it is believed, will fail to command a good view of the stage." These are, undoubtedly, inducements to the public to visit New Sadler's Wells, if only the plays produced there be of the right kind, and the players engaged of the requisite proficiency.

Few persons who are interested in entertainments of the stage can fail to regard with satisfaction this new theatrical enterprise in northern London. Some of the best-known names in English dramatic annals are associated with the history of the elder establishment. For old Sadler's Wells the elder Dibdin wrote some of his clever and fanciful pieces. Charles and Thomas of that name also contributed to its stage *répertoire*. It was at this theatre

that Joe Grimaldi first sang the now almost forgotten but once famous ditty, "Hot Codlins." The husband of the great Mrs. Siddons rented the same house for a time, and during his lesseeship introduced to London playgoers the "pupil of Nature," Master Carey, otherwise Edmund Kean. T. P. Cooke, most excellent of English comedians, danced some of his vigorous hornpipes upon its stage. Last, not least, the veteran Samuel Phelps, one of the best and most conscientious of the Shakespearian actors of our day, presented here, with consummate taste and skill, all the more important plays of the great master, and won for Sadler's Wells a place and reputation among London theatres second to none of its rivals. We may venture to express the hope that Mrs. Bateman's



Rob Roy. Act II.

career in the management of New Sadler's Wells may prove as successful as her lesseeship of the theatre in the Strand, now grown into such repute through the admirable performances of Mr. Henry Irving. The time-honoured traditions of the older house will doubtless serve as incentive to purposes as worthy as those which have guided Mrs. Bateman's friend, and late manager, to the proud position he now occupies among English actors of the day.

The manageress elected to inaugurate her reign with a revival of the romantic musical drama of *Rob Roy*—an adaptation by Isaac Pocock of Sir Walter Scott's novel, which was brought out at Covent Garden Theatre in 1818. "The illustrious author of *Waverley*," remarks the dramatic critic of the 'Daily News,' "seems

to have had no hand whatever in the original piece ; but readers of Lockhart's biography will remember the deep interest which he exhibited in its performance in Edinburgh in the following year by the famous company of William Murray. That performance was indeed in every way more important than the original representation in London. Scott himself suggested many of the details ; and he experienced a keen delight in the performance of the part of the Baillie Nicol Jarvie by Mackay, long the unequalled representative of that character, which has always been deemed worthy of a great comedian's powers. *Rob Roy*, at the Theatre Royal, Edinburgh, enjoyed a 'run' of forty-one nights, an extraordinary event in those days, and it continued moreover to be played once a week for many years afterwards. Mrs. Bateman has rightly regarded that performance as invested with the sort of importance which an *editio princeps* must bear in the eyes of all conscientious editors and reproducers of a standard work, and it is accordingly her especial pride to have followed the traditions, as far as known, of the Edinburgh stage."

According to the same authority, in point of scenic display and of other accessories which really illustrate and give effect to the text, the representation at Mrs. Bateman's theatre may be safely said to be unequalled by anything in the past. The series of Scottish landscapes painted by Messrs. O'Connor, Gordon, Harford, Brunton, and Hall are very striking ; and though the incidental music, partly consisting of the original melodies by Bishop and others, and partly of the old selected pieces, rendered but little service for lack of vocal talent, the picturesque groups of Highlanders, King's troops, and peasants upon the stage, and the Highland dances and performances upon the bagpipes by the celebrated Gilroy troop, added much to the national character and pictorial qualities of the play. Nor was the acting in these later scenes less remarkable. Miss Bateman represented her famous part of Helen Macgregor with undiminished force and spirit ; and Mr. Walter Bentley (as Rob Roy), Mr. R. Lyons (the Dougal), Mr. E. Lyons (the Baillie), Mr. F. W. Wyndham (Captain Thornton), each and all, in their respective parts, contributed to the success of the revival.

On Monday, November 17, the programme was altered, *The Hunchback* being performed in place of *Rob Roy*. Mr. Charles Kelly took the rôle of Master Walter, supported by Miss Isabel Bateman as Julia. It is announced that this is to be followed by a revival of *Leah*, after which, at Christmas, a pantomime, *The Forty Thieves*, will be produced.

NATIONAL STANDARD THEATRE.

For many years this theatre has occupied a leading position among places devoted to theatrical entertainment in the remoter districts of London. Its managers, Messrs. John and Richard Douglass, have generally an agreeable programme to offer; and in the variety and interest of the pieces produced on its stage "The Standard" is entitled to rank as a worthy competitor of the West-end houses. What is known as "star-acting" usually forms the principal feature of the bills of this theatre, many of our best-known actors and actresses being engaged to appear in turn. Thus, in February, Miss Bella Pateman performed here, for a limited number of nights, the dual parts of Lady Isabel and Madame Vine in the popular drama *East Lynne*. In the following month, "the great Adelphi drama," *Proof*, was put on the stage, the same actress sustaining her original character of Adrienne, and also Madeleine, Mr. McIntyre personating the rôle of Pierre. On the withdrawal of this play, *The Two Orphans* was produced, with Miss Ernstone and Mrs. Huntley in their original characters of Henriette and La Frochard, respectively. Another Olympic drama followed the last-mentioned play, viz. *Henry Dunbar*; in this revival Miss Ernstone acted the character of Margaret Wentworth, and Mr. Walton the leading rôle.

On Whit Monday, June 2, 1879, the management produced "the popular domestic drama," by G. Ralph Walker, entitled *Coming Home; or, Sithors to Grind*: Mr. G. Leitch as Joe Stammers, and Miss Fanny Addison as Eglantine. This was followed by the engagement of Mr. Charles Collette, who appeared, "for a few nights," in his own farce with the unpronounceable name, and also in the drama of *Love Wins*. Mr. Frank Harvey's company succeeded to Mr. Collette in July, and presented Mr. Harvey's own drama *The Woman of the People*. This, in its turn, was followed by a second revival of *East Lynne*, in which Miss Louise Moodie performed the leading characters.

"For six nights only," at the end of July, the Messrs. Douglass produced a version of *Eugene Aram*; Mr. A. Faucquez being responsible for the drama, a few of the materials of which were of his own supplying, the rest being furnished by Bulwer Lytton's celebrated novel. *Eugene Aram* being withdrawn, "an engagement, for eighteen nights only, of Mr. D'Oyley Carte's Opera Company in the world-renowned opera *H.M.S. Pinafore*, with all the original

effects, and produced under the direction of the Author and Composer," followed in September. *The Ticket-of-Leave Man* revived shortly afterwards, presented to the patrons of the house opportunity for contrasting the sobering influences of the regular drama, with the mirth-provoking humours of comic opera; and Miss Blanche Cole's company, engaged in October, gave them further opportunity of studying the various merits of some English versions of the works of the Italian composers.

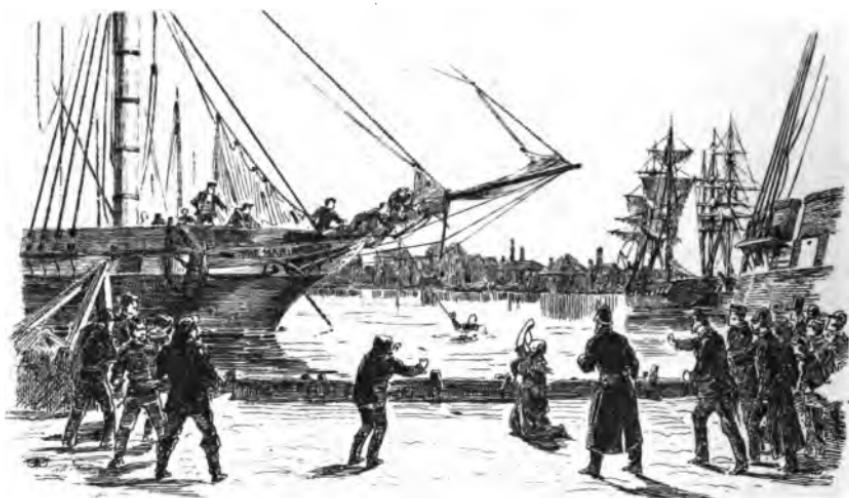
SURREY THEATRE.

The management of this theatre, like that of its rival in Bishops-gate, has faith in the "drawing" capabilities of stars; but, in the first two months of the year, Pantomime here, claims precedence of every other class of play, and forms the principal feature of the evening's programme. In pursuance of this custom, in January and February the bills advertised *The House that Jack Built; or Harlequin Dame Trot and the Little Old Woman that Lived in a Shoe*, by Joseph Mackay.

In March Mr. Boucicault's drama *After Dark* was performed "for the first time at this theatre," with special engagements of several well-known players; following which, Mr. W. Holland had "great pleasure in announcing that arrangements had been completed with Miss Heath to appear in Mr. W. G. Wills's great play, *Jane Shore*, as performed by her at the Princess's Theatre for upwards of 200 nights." Among the company which assembled on Easter Monday to support Miss Heath were Miss Marston Leigh, and Messrs. W. Rignold, E. Price, and W. Carden. "Although," said the manager, in the address with which he introduced this piece, and the company which acted in it, to his patrons—"although all the dramas, &c., produced during the present management have been placed upon the stage with great care, no piece has ever been so splendidly presented as this will be. . . . It is always my endeavour to elevate the class of entertainments here, so as to make this celebrated theatre quite equal to any at the West-end of London." Mr. Holland certainly spared no effort in this instance to prove himself "as good as his word," and *Jane Shore* was, in all respects, creditably produced, and secured large and appreciative audiences.

On Whit Monday the celebrated Majiltons, with their selected

company of artistes, appeared here in "a totally Original, Farcical Absurdity, as played by them in the provinces for 500 nights," entitled *Round the Clock*. In this piece the Majiltons displayed their skill and agility in various feats of dancing, bending, turning, twisting, hat-spinning, walking down a flight of stairs in two steps, walking over a table in one, and in other wonderful ways. The Majiltons having withdrawn, the management announced for representation "the immensely successful drama, by Paul Meritt, entitled *New Babylon*, with the whole of the elaborate scenery by Mr. J. Rogers, mechanical effects, and the entire original Company," &c. On Saturday, August 23, the bills were further altered by the substitution of Mr. J. P. Burnett's drama of *Fo* for the last-named play.



The Thames. Act III.

On Monday, September 29, a new drama, by Mr. R. Dodson, entitled *The Thames; or, Adrift on the Tide*, was produced here on the reopening of the establishment for the winter season. The piece is one of the thorough-going, romantic class, abounding in effective situations, and replete with startling incidents. This on November 9 was replaced by *Queen's Evidence*, by G. Conquest and Henry Pettitt, which has met with considerable success. For Christmas the management announces the pantomime of *Aladdin*.

THE ELEPHANT AND CASTLE THEATRE.

The old theatre bearing the above name—first opened in 1872, under the direction of the late Mr. E. T. Smith; subsequently managed for a few months by Mr. T. Mead; then taken in hand by Mr. Freeborne, whose attempts to carry it on upon co-operative principles did not meet with much encouragement; and finally brought into considerable popularity through the energy of Mr. J. Aubrey (its present proprietor) and the ability of Miss Marie Henderson (its directress)—was destroyed by fire in March 1878. A new building, which provides accommodation for about 4000 persons, was opened to the public on Saturday, May 31 of the



Under the Gaslight. Act V.

present year, with an *à propos* drama entitled *Raised from the Ashes*. The management, having ascertained by experience that plays of the old-fashioned, thorough-going melodramatic school find most favour with its patrons, exercises a wise discretion in producing them. Few can have reason to complain of a playbill, which ordinarily advertises a complete change once a fortnight, and which announces pieces of such varied and absorbing interest as, *Joan of Arc*; *The Fall of the Axe*; *I.O.U., or The Way of the Wicked*; *The Sightless Bride*; *Intemperance, or a Drunkard's Sin*; *The Trail of the Serpent*; *Under the Gaslight*, &c., occasionally diversified by selections from the *répertoire* of Mr. Boucicault.

ASTLEY'S AMPHITHEATRE.

For the first three months of the year the Messrs. Sanger held the reins of management here, controlling during that period "a staff which comprises 1100 persons" (so ran the published advertisement of their last Christmas performances), "180 horses, 60 ponies, 8 camels and dromedaries, zebras, the horned horse, Polar bears, 4 giraffes, and 12 ponderous performing elephants; also 18 splendid performing lions that have been playing at the Porte St. Martin Theatre, Paris, during the Exhibition, and those that have been travelling with Mr. George Sanger's Company in Belgium and Germany; and the *Monstre* lion, the son of Nero, which is the largest in England, has been christened Lord Beaconsfield, in honour to the noble Lord on his reception at Verviers." With so worthy a lion on view, the Messrs. Sanger doubtless found no difficulty in inducing any number of patriotic Englishmen to visit their establishment, even if fare more enticing had not been offered the public.

But, with unusual enterprise and liberality, their programme included (in addition to the foregoing attractions) a grand pantomime, "destined to make a hit in Christmas annals as being the First Pantomime produced in the years 1878-9," entitled *Harlequin Cinderella and the Little Glass Slipper*, followed by the "grand spectacular portion" of Shakespeare's *Richard III*. And, as if this magnificent entertainment had not, of itself, been sufficient, the management—having regard to the warlike spirit of the times, and, possibly, desiring to do becoming honour to the "Monstre lion, the son of Nero," surnamed "Lord Beaconsfield," by leading him triumphantly in advance of the British troops on their march to Cabul—liberally introduced "incidents of the Afghanistan War and the freeing of the Kyber Pass" in the "latter portion" of the Pantomime. This programme seems to present so many novel and interesting features that it deserves to be recorded at length in these 'Notes.'

Mr. Augustus Glover, who, on Easter Monday, April 14, succeeded Messrs. Sanger in the direction of "Astley's," was obviously at a disadvantage in endeavouring to compete with such prodigal munificence; but he certainly did his best to follow in the footsteps of his predecessors, by producing, on Saturday, April 26, "a new and original spectacular drama, embracing all the incidents of the present war," and entitled *Rorke's Drift; or, the Zulu War*. For obvious reasons this "taking" title had to be abandoned, and Mr. Augustus

Glover was content to rely on a more remote "glory of England"—"The Kaffir War," for a new name for his new drama. "Placed on the stage in a manner never before surpassed, with magnificent new scenery, properties, and 200 auxiliaries, and supported by the entire strength of the company," it goes without saying that *The Kaffir War* was viewed by large audiences drawn from the inhabitants of south London and elsewhere in the metropolis.

In the autumn months, Miss Sarah Thorne's dramatic company entered upon an engagement here, and, having revived Boucicault's drama, *Flying Scud*, were very successful in enlisting the support of the public. This piece was followed, on Monday, October 27, by a revival of *East Lynne*, with Byron's burlesque *The Rosebud of Stinging-nettle Farm* serving for an afterpiece. In the drama Miss Sarah Thorne appeared as Lady Isabel Carlyle and Madame Vine; Miss Emily Thorne as Cornelia Carlyle; and Mr. George Thorne as Lawyer Dill.

PARK THEATRE.

The Messrs. Douglass, lessees and managers of this popular little theatre at Camden Town, have produced during the year two new plays which attained a certain measure of success, viz. *Under Two Reigns*, adapted from the French by Messrs. Percival and Willing; and *Jane Eyre; or, Poor Relations*, founded on the celebrated novel of Charlotte Brontë, from the pen of Mr. Willing. The first was produced on Saturday, May 3; the second on Wednesday, August 27. For the rest, the managers have been content to rely for attracting the public on revivals of well-known plays, in which some of the leading actors of the West-end theatres have appeared.

MARYLEBONE THEATRE.

Centrally located in the populous and busy district which forms the main thoroughfare between Regent's Park and Paddington, "The Marylebone," under Messrs. Cave and West's management, has seldom failed to obtain a considerable share of the patronage of playgoers of that neighbourhood. Like other suburban places devoted to stage-amusement, it provides dramatic fare of a some-

what exciting kind ; but this can hardly be too stimulating to suit the tastes of the frequenters of its pit and gallery. At Christmas it produces a pantomime which compares very favourably with the same class of entertainment elsewhere ; and, for the remainder of the year, the management devotes a principal share of its attention to the performance of dramas of the "thrilling sensation order." These are by no means indifferently acted, or carelessly placed on the stage ; and, at times, the bill of the Marylebone Theatre advertises a performance which deserves more notice from students of the Drama than sometimes it receives. In May, for instance, Messrs. Cave and West revived here Moncrieff's old extravaganza, *Don Giovanni in London*, a piece which was originally produced at Drury Lane Theatre more than fifty years ago, and which had not been seen on the London stage since Madame Vestris, with Harley, appeared in it at Covent Garden, on the evening of her farewell benefit prior to her departure for America in 1849.* Of other plays represented on the Marylebone stage during the past year, the following may be cited as examples, viz. : *Margaret Catchpole* ; *Effie and Jeannie Deans* ; *My Poll and My Partner Joe* ; *Flying Fib, or the Derby Lost and the St. Leger Won* ; *Life's Battle, a Story of the River Thames* ; *Proof* (a revival of the Adelphi drama, which proved very successful) ; and *The Queen's Colours*.

BRITANNIA THEATRE.

Under the direction of its present proprietress, Mrs. S. Lane, "The Britannia," in the suburb of Hoxton, has earned a reputation which entitles it to rank among the first of the lesser metropolitan theatres. In regard to size it may command precedence of the majority of the best-known West-end theatres, while in respect of the general interest of its stage-performances, it has many claims on the attention of London playgoers. A writer, in a paper which represents the interests of the dramatic profession, thus describes the class of entertainment provided for the public by Mrs. Lane :— "Strange adventures by sea and land occupy the stage of 'The Britannia,' and the incidents are frequently such as to keep crowded audiences in a state of breathless suspense. They follow the

* I find that this is not quite correct. The same piece was revived at the Victoria Theatre by Messrs. Cave and West in April of the present year, and was thence transferred to the Marylebone.—ED.

fortunes of some domestic heroine who is possibly, for a time, in the power of a villain ; and the thwarting of his nefarious schemes, and the ultimate triumph of persecuted beauty and innocence, eventually bring down the curtain amidst tremendous cheering. But, sometimes, it happens that we get a simple little comedy at 'The Britannia' ; and when that is the case, the excellent performers undertake the lighter kind of characters, with a buoyancy and geniality that seem to indicate, that the change from reckless rascality to cheerful comedy, from dark deeds to light laughter and comicality, is not unwelcome for the sake of variety."



Life. Act III.

The pantomime of 1878-9 at this house, *The Magic Mule*, had a longer run than any other Christmas Annual of the year. It was withdrawn in the third week of March, having outlived all its rivals. The list of the plays since produced by the management is lengthy, and in some respects unique, in that it comprises more "new and original dramas" than the *répertoire* of most theatres could show in the course of a decade. We can only venture, however, to print here a few of the titles of the new plays produced in 1879 at "The Britannia," viz. : *Penal Law*, "a new historical and romantic drama" ; *The Rabbi's Son, or the Last Link of the Chain* ; *Against Tide* ; *Corney Rhue* ; *An Irishman's Heart* ; *Life, &c., &c.*

GRECIAN THEATRE.

Prior to March 1879, at which date Mr. T. G. Clark entered upon the direction of this theatre, its fortunes were controlled by the Messrs. Conquest, who, as everyone knows, are supreme in the matter of pantomimic art. In collaboration with Mr. H. Spry, Mr. George Conquest produced no fewer than twenty-one pantomimes at "the Grecian" during the period of his *régime*. Year by year he was able to boast that they had grown in the estimation of the public, until at length, ceasing to be merely local, their reputation had become wide-spread, not merely in London, but in the provinces. His last effort in this direction—*Hokee Pokee, the Fiend of the Fungus Forest; or, the Six Links of the Devil's Chain*—was as successful as any that had preceded it. In the character of Hokee Pokee Mr. Conquest assumed all sorts of marvellous shapes (we borrow the description from a writer in the 'Era'), appearing, now as a demon, "with glittering fans springing from his limbs and opening and closing at will; now as a vampire bat, with glaring eyes and monstrous wings, which look very much like the real article, and which, when spread, present a most formidable appearance; and now as a porcupine, armed with a multitude of quills, which are not slow to 'stand on end' when the beast, in order to keep Shakespeare in countenance, shows that it is naturally of a fretful disposition. . . . The Porcupine—one of the marvels of mechanical ingenuity with which Mr. Conquest's name has been identified—is the work of three years, and is composed, we are told, of over two thousand five hundred separate pieces, each piece having a mechanical movement." With such a wonderful heap of mechanical ingenuity on his back, no wonder that Mr. Conquest, as Hokee Pokee, received nightly ovations from the public. His pantomime was, as usual, one of the best of the year.

On Monday, March 17, Mr. Conquest's farewell benefit, and last appearance at this theatre, took place; and on the following night Mr. Clark inaugurated his reign with a "new drama," entitled *Seven Years Ago*, followed by a "new and original drama," in four acts, entitled *The Last Stroke of Midnight*. The critic of the 'Era,' discussing the merits of this piece (which must suffice as an example of the class of drama usually represented at "the Grecian"), felt unable to admit the claim "either to novelty or originality," put forward by the author in behalf of his work; "both of his leading incidents—the shooting of the villain of the story with the bullet prepared to save his victim from the ignominy of the gallows,

and the conviction of a murderer by means of the accidentally taken photographic picture showing the commission of the deed—having before been requisitioned for dramatic purposes. It must be said, however, that *The Last Stroke of Midnight* is a work so full of bustle and incident, gunpowder, broadsword combats, murders, terrific struggles, &c., that it is eminently qualified to meet the melodramatic requirements of the patrons of the house under notice, who by no means object to having their dramatic dishes highly flavoured."

VICTORIA THEATRE.

The following revivals of plays, of some interest to the older generation of playgoers, were given at this theatre (under Messrs. Cave and West's management) during the past year, viz.: Moncrieff's *The Scamps of London*; the same author's *Don Giovanni in London*; the old drama *Sixteen-Stringed Jack*; John Wilkins's old play, *Money and Misery*, originally produced at the City of London Theatre in 1855; and Marchant's drama, *The Blue Dwarf*.

PAVILION THEATRE.

This establishment finds favour with a considerable section of the inhabitants of London-in-the-East, and during the past season the management has been very successful with revivals of *Proof* and *Formosa*.

ROYAL CONNAUGHT THEATRE.

This theatre (late Amphitheatre, Holborn) opened on Saturday, November 2, 1879, with a comic opera in two acts, music by Julian Eichberg, libretto by B. E. Woolf, entitled *Alcantara*. A ballet called *Lotus Land*, and a farce entitled *Bachelor's Hall*, were included in the programme.

GARRICK THEATRE.

Miss May Bulmer, "manager for the Garrick Opera Company, Limited," has recently reopened "The Garrick," Whitechapel, with a revival of Bazin's musical comedy *A Cruise to China*, which, on being withdrawn, will be followed by a revival of Hervé's opera bouffe, *Little Faust*.

NEW PLAYS AND IMPORTANT REVIVALS,

FROM DECEMBER 1878—NOVEMBER 1879.

WITH THE DATES OF PRODUCTION AND CASTS OF CHARACTERS.

DECEMBER, 1878.

2nd. Haymarket. First Performance.

THE CRISIS.

A New Comedy, in Four Acts, by JAMES ALBERY, adapted from *Les Fourchambault* of EMILE AUGIER.

Mr. Denham ..	Mr. Howe.
Fawley Denham ..	Mr. W. Terriss.
Lord Wm. White- head ..	Mr. D. Fisher, Jun.
John Goring ..	Mr. Charles Kelly.
Grandison ..	Mr. Weathersby.
Freeman ..	Mr. G. Fielder.
Mrs. Denham ..	Mrs. John Wood.
Blanche Denham ..	Miss L. Buckstone.
Mrs. Goring ..	Miss Louise Moodie.
Haidee Burnside ..	Miss Eastlake.

30th. Lyceum. Revival.

HAMLET.

Hamlet ..	Mr. Irving.
Claudius ..	Mr. Forrester.
Polonius ..	Mr. Chippendale.
Laertes ..	Mr. F. Cooper.
Horatio ..	Mr. Swinbourne.
Osric ..	Mr. Kyrle Bellew.
Rosencrantz ..	Mr. Pinero.
Guildenstern ..	Mr. Elwood.
Marcellus ..	Mr. Gibson.
Bernardo ..	Mr. Robinson.
Francisco ..	Mr. Tapping.
Reynaldo ..	Mr. Cartwright.
1st Player ..	Mr. Beaumont.
2nd Player ..	Mr. Everard.
Priest ..	Mr. Collett.
1st Gravedigger ..	Mr. S. Johnson.
2nd Gravedigger ..	Mr. A. Andrews.
Messenger ..	Mr. Harwood.
Ghost of Hamlet's- Father ..	Mr. Mead.
Gertrude ..	Miss Pauncefort.
Player Queen ..	Miss Sedley.
Ophelia ..	Miss Ellen Terry.

JANUARY, 1879.

1st. Princess's. Revival.

IT'S NEVER TOO LATE TO
MEND.

A Drama, in Four Acts and a Tableau, by CHARLES READE.

Tom Robinson ..	Mr. Charles Warner.
William Fielding ..	Mr. B. Cairns.
Mr. Winchester ..	Mr. A. Murray.

Mr. Merton ..	Mr. Robert Dolman.
Mr. Meadows ..	Mr. Howard Russell.
Rev. Mr. Eden ..	Mr. William Redmund.
Isaac Levi ..	Mr. John C. Cowper.
Peter Crawley ..	Mr. F. W. Irish.
Hawes ..	Mr. Beauchamp.
Josephs ..	Miss Maud Milton.
Jacky ..	Mr. S. Calhaem.
Fry ..	Mr. Parkes.
Evans ..	Mr. Roseberry.
Abner ..	Mr. J. Thornton.
Jefferies ..	Mr. L. Morris.
Hitchins ..	Mr. F. Strickland.
Bob Hudson ..	Mr. J. Kaisman.
Black Will ..	Mr. Barton.
Policeman ..	Mr. Gregory.
George Fielding ..	Mr. Henry Sinclair.
Mary ..	Miss T. Stewart.
Susan Merton ..	Miss Rose Leclercq.

4th. Court. Revival.

A QUIET RUBBER.

Adapted from the French, by CHARLES F. COGHLAN.

Lord Kilclare ..	Mr. Hare.
Charles ..	Mr. W. Herbert.
Mr. Sullivan ..	Mr. T. N. Wenman.
James ..	Mr. Chevalier.
Mary Sullivan ..	Miss M. Cathcart.

4th. Court. Revival.

A SCRAP OF PAPER.

A Comedy, in Three Acts, by J. PALGRAVE SIMPSON, being an Adaptation of SARDOU's celebrated Work, *Les Pattes de Mouche*.

Sir John Ingram ..	Mr. T. N. Wenman.
Col. Blake ..	Mr. W. H. Kendal.
Dr. Penguin, F.Z.S.	Mr. Mackintosh.
Archie Hamilton ..	Mr. W. Younge.
Thomas ..	Mr. R. Cathcart.
Jones ..	Mr. Chevalier.
Lady Ingram ..	Miss Kate Pattison.
Susan Hartley ..	Mrs. W. H. Kendal.
Lucy Franklin ..	Miss C. Grahame.
Mrs. Penguin ..	Mrs. Gaston Murray.
Mrs. Perkins ..	Miss Cowle.
Graham ..	Miss M. Cathcart.

11th. Prince of Wales's. Revival.

CASTE.

By T. W. ROBERTSON.

Captain Hawtree Mr. Bancroft.

George D'Alroy ..	Mr. John Clayton.
Eccles ..	Mr. George Honey.
Sam Gerridge ..	Mr. Arthur Cecil.
Marq. de Saint Maix ..	Miss Le Thiere.
Esther Eccles ..	Miss Amy Roselle.
Polly Eccles ..	Mrs. Bancroft.

25th. *Folly*. First Performance.*CARMEN*; or, Sold for a Song.

An entirely New and Original Operatic Burlesque, in Four Tableaux, by R. REECE.

Carmen ..	Miss Lydia Thompson.
Don José ..	Mr. Lionel Brough.
Escamillo ..	Mr. John Howson.
Michaela ..	Miss Adelaide Praeger.
Il Dancairo ..	Mr. Geo. Giddens.
Il Remendado ..	Mr. W. Bunch.
Lillas Pastia ..	Miss Edith Blande.

FEBRUARY.

1st. *Gaiety*. First Performance.*UNCLE*.

A New and Original Comedy, by HENRY J. BYRON.

Uncle Bootle ..	Mr. E. Royce.
Paul Beaumont ..	Mr. Edward Terry.
Peter Fletcher ..	Mr. J. H. Barnes.
Puffin ..	Mr. Crutwell.
Mrs. Beaumont ..	Miss E. Muir.
Emily Montrose ..	Miss Eeleen Rayne.
Sarah Jane ..	Miss Amalia.

3rd. *Strand*. First Performance.*THE SNOWBALL*.

A Farcical Comedy, in Three Acts, by SYDNEY GRUNDY.

Felix Featherstone ..	Mr. W. H. Vernon.
Uncle John ..	Mr. Harry Cox.
Harry Prendergast ..	Mr. F. Wyatt.
James ..	Mr. R. Bolder.
Mrs. Featherstone ..	Miss Ada Swanborough.
Ethel ..	Miss Gwynne Williams.
Penelope ..	Miss Lottie Venne.

8th. *Criterion*. First Performance.*TRUTH*.

A Comedy, in Three Acts, by BRONSON HOWARD.

Mr. Alfred Sterry ..	Mr. Wyndham.
Mr. Frederick Fry ..	Mr. Carton.
Mr. John Penryn ..	Mr. H. Standing.
Sir Partridge ..	Mr. W. J. Hill.
Compton ..	
Mrs. Dorothy Sterry ..	Miss Mary Rorke.
Lady Compton ..	Miss Rose Egan.

Patience ..	Miss Maude Taylor.
Prudence ..	Miss Fleury.
Mrs. McNamara ..	Miss Edgeworth.
Mrs. Stonehenge ..	Miss C. Harvey.
Tuttle ..	
Jumps ..	Miss Emily Vining.

10th. *Duke's*. First Performance.*NEW BABYLON*.

A New and Original Drama, in a Prologue and Four Acts, Illustrating Scenes and Incidents of Modern Life in London, by PAUL MERITT.

Eunice and Bel ..	Miss Caroline Hill.
Lorrimer ..	
Madge Maltby ..	Miss Agnes Knights.
Dora Sparkes ..	Miss L. Gourley.
Little Loo ..	Miss Rose Dudley.
Aust Crazy ..	Miss Rose Dale.
Barton ..	Miss Lottie Grace.
Eva Lasareck ..	Mr. Charles Wilmot.
The O'Sligo ..	Mr. G. F. Sinclair.
Macdonald ..	Mr. J. A. Arnold.
Flootsam ..	Mr. Clarence Holt.
Jetsam ..	Mr. Henry Brand.
Hiram Maltby ..	Mr. Jones Finch.
Jack Randall ..	Mr. Henry Vernon.
Vincent Vayne ..	Mr. G. L. Gordon.
John Lamb, Esq. ..	Mr. Charles Glenney.
Sulney ..	Mr. W. H. Day.
Tiny Spurts ..	Mr. Percy Bell.
Ah Luck ..	Mr. J. G. Wilton.
Hammersley ..	Mr. Nelson.
Tom Wagley ..	Mr. T. Walker.
Foote ..	Mr. Sawton.
Mayne ..	Mr. H. Lee.
Dideon ..	Mr. Thos. Groves.
Waiter ..	Mr. T. Howard.
Boss Tuba ..	Mr. C. Froth.
Doctor Longton ..	Mr. T. Howe.
Rotherfield ..	Mr. H. Francis.
Joey Bramble ..	Mr. Longmore.
Old Jeff ..	Mr. Stuart.

15th. *Imperial*. Revival.*SHE STOOPS TO CONQUER*.

Comedy by GOLDSMITH.

Sir Chas. Marlow ..	Mr. Denny.
Hardcastle ..	Mr. Ryder.
Young Marlow ..	Mr. W. Farren.
Hastings ..	Mr. E. F. Edgar.
Tony Lumpkin ..	Mr. Lionel Brough.
Diggory ..	Mr. J. Fawn.
Stingo ..	Mr. Gilbert.
Jack Slang ..	Mr. Lambe.
Tom Twist ..	Mr. W. J. Selby.
Tickle ..	Mr. Trevor.
Mrs. Hardcastle ..	Mrs. Stirling.
Miss Hardcastle ..	Miss Litton.
Miss Neville ..	Miss Meyrick.
Maid ..	Miss Miller.

15th. Court. Revival.

THE LADIES' BATTLE.

By T. W. ROBERTSON.

<i>The Baron de Montrichard</i> ..	Mr. Hare.
<i>Henride Flavigneul</i> Mr. W. Herbert.	
<i>Gustave de Grignon</i> Mr. Kendal.	
<i>Brigadier</i> ..	Mr. Chevalier.
<i>Léonie de la Ville-gontier</i> ..	Miss C. Grahame.
<i>Countess d'Autreval</i> ..	Mrs. Kendal.

27th. Adelphi. First Performance.

THE CRIMSON CROSS.

A Romance of French History, in Four Chronicles, by SAVILLE ROWE and E. MANUEL.

<i>Charles the Sixth</i>	Mr. Flockton.
<i>The Count D'Armagnac</i> ..	Mr. Hermann Vezin.
<i>Chev. de Boisredon</i>	Mr. Forbes Robertson.
<i>Leclerc</i> ..	Mr. Ashley.
<i>Perrinet Leclerc</i> ..	Mr. Henry Neville.
<i>Hugonnet</i> ..	Mr. R. Markby.
<i>Duchastel</i> ..	Mr. H. Cooper.
<i>Bornibus</i> ..	Mr. R. Pateman.
<i>Gontran</i> ..	Miss Clara Jecks.
<i>Camusot</i> ..	Mr. E. J. George.
<i>Martin</i> ..	Mr. J. P. Bernard.
<i>Isabel of Bavaria</i>	Miss Neilson.
<i>Jacqueline</i> ..	Miss Compton.
<i>Madame Bornibus</i>	Miss Harriet Coveney.

MARCH.

22nd. Adelphi. Revival.

THE HUNCHBACK.

By SHERIDAN KNOWLES.

<i>Master Walter</i>	Mr. Henry Neville, on alternate nights with
<i>Sir Thomas Clifford</i> ..	Mr. Hermann Vezin.
<i>Lord Tinsel</i> ..	Mr. Flockton.
<i>Modus</i> ..	Mr. Charles Harcourt.
<i>Fathom</i> ..	Mr. R. Pateman.
<i>Master Wilford</i> ..	Mr. F. Charles.
<i>Master Heartwell</i>	Mr. E. J. George.
<i>Gaylove</i> ..	Mr. Waring.
<i>Thomas</i> ..	Mr. J. P. Bernard.
<i>Stephen</i> ..	Mr. H. Cooper.
<i>Williams</i> ..	Mr. Smithson.
<i>Waiter</i> ..	Mr. Byrne.
<i>Julia</i> ..	Miss Neilson.
<i>Helen</i> ..	Miss Lydia Foote.

24th. Olympic. First Performance.

GRETCHEN.

A New Play, in Four Acts, by W. S. GILBERT, suggested by the leading incidents in Goethe's *Faust*.

<i>Faustus</i> ..	Mr. H. B. Conway.
<i>Gottfried</i> ..	Mr. John Billington.

<i>Mephisto</i> ..	Mr. F. Archer.
<i>Anselm</i> ..	Mr. Vollaire.
<i>Domenic</i> ..	Mr. J. A. Rosier.
<i>Frederick</i> ..	Mr. Allbrook.
<i>Martha</i> ..	Miss Brennan.
<i>Lisa</i> ..	Mrs. Bernard-Beere.
<i>Barbara</i> ..	Miss Folkard.
<i>Agatha</i> ..	Miss Thornton.
<i>Bessie</i> ..	Miss Lonsdale.
<i>Gretchen</i> ..	Miss Marion Terry.

APRIL.

2nd. Gaiety. First Performance.

PRETTY ESMERALDA AND CAPTAIN PHÆBUS OF OURS.

Burlesque Extravaganza by HENRY J. BYRON.

<i>Captain Phæbus</i>	Miss E. Farren.
<i>Claude Frollo</i> ..	Mr. Edward Terry.
<i>Quasimodo</i> ..	Mr. E. W. Royce.
<i>Clopin</i> ..	Mr. Squire.
<i>Lieutenant Ernest</i>	Miss Wadman.
<i>Lieutenant Louis</i>	Miss C. Gilchrist.
<i>Ensign Alphonse</i>	Miss Newham.
<i>Djali</i> ..	Master Griffin.
<i>Esmeralda</i> ..	Miss K. Vaughan.
<i>Fleur de Lys</i> ..	Miss Amalia.
<i>Madame Gondalaurier</i> ..	Miss Ball.
<i>Quasimodo's Mother</i>	Mrs. Leigh.

12th. Strand. First Performance.

MADAME FAVART.

Opera Comique, in Three Acts; the Libretto by MM. CHIVOT and DURU; Music by OFFENBACH. Produced under the direction of H. B. FARNIE.

<i>The Marquis de Pont Sable</i> ..	Mr. Ashley.
<i>Hector de Boispréau</i>	Mr. Walter Fisher.
<i>Major Cognac</i>	Mr. Lewens.
<i>Biscotin</i> ..	Mr. Harry Cox.
<i>The Sergeant</i> ..	Mr. De Lange.
<i>Charles Favart</i> ..	Mons. Marius.
<i>Justine Favart</i> ..	Miss Florence St. John.
<i>Suzanne</i> ..	Miss Violet Cameron.
<i>Foli-Cœur</i> ..	Miss Randolph.
<i>Sans-Quartier</i> ..	Miss Ethel Barrington.
<i>Mme. des Athlettes</i>	Miss Daisy Angel.
<i>Madame de Beaucresson</i> ..	Miss Weathersby.
<i>Mme. Le Barrois</i>	Miss Couteur.
<i>Mme. de Verpillac</i>	Miss Evelyne.
<i>Fanchon</i> ..	Miss V. Baudrant.

14th. Haymarket. First Performance.

ELLEN; or, Love's Cunning.

A Comedy-Drama, in Five Acts, by W. G. WILLS.

<i>Thomas Pye</i> ..	Mr. Charles Kelly.
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Stephen McCail	Mr. H. Howe.
Walter North	Mr. Terris.
Abbé Plaque	Mr. Anson.
Andrew	Mr. Norman Forbes.
Ellen	Miss Florence Terry.
Lady Breezy	Miss Blanche Henri.
Dame Esther	Miss Emily Thorne.
Jeannie	Miss Abington.

14th. Folly. First Performance.
THE DRAGOONS.

An Opéra Comique, in Three Acts, being the English Version, adapted by H. HERSEE, of *Les Dragons de Villars*, by MAILLART.

Rose Frijuet	Madame Dolaro.
Georgette	Miss Alma Stanley.
Sylvain	Mr. Chas. J. Campbell.
Thibaut	Mr. Fredk. Leslie.
Shepherd	Mr. Joseph Lynde.
Draagoon	Mr. W. Mackenzie.
Lieutenant	Mr. Howard.
Bellamy	Mr. H. F. Celli.

14th. Folly. First Performance.
HEAVY FATHERS.

A Farce, by B. H. HILTON.

Manager	Mr. Harry Nicholls.
Mr. Rigg	Mr. E. G. Osborn.
Mr. Pitt-Auburn	Mr. F. Wyatt.
Mr. Smith	Mr. Howard.
Mr. Jones	Mr. R. J. Osborn.
Mr. Robinson	Mr. C. H. Goldsworthy.
Mr. Stripes	Mr. A. Haigh.
Hall-Keeper	Mr. H. Mackenzie.
Miss Alberto	Miss Minnie Marshall.

14th. Royalty. First Performance.
CRUTCH AND TOOTHPICK.

A Comedy of the day, in Three Acts, by GEORGE R. SIMS.

Guy Devereux	Mr. Edgar Bruce.
Alderman Jones	Mr. Charles Groves.
Jellicoe	Mr. W. S. Penley.
Cecil Leighton	Mr. Lyton Sothern.
Fibbins	Mr. Horatio Saker.
Jubbins	Mr. F. Desmond.
An Assistant	Mr. Rothsay.
Dolly Devereux	Miss Rose Cullen.
Amy Jones	Miss Lottie Venne.
Lady Pennecuik	Miss Hastings.

17th. Lyceum. Revival.
THE LADY OF LYONS.
By LORD LYTTON.

Claude Melnotte	Mr. Irving.
Colonel Damas	Mr. Walter Lacy.
Beaumant	Mr. Forrester.
Glavis	Mr. Kyrie Bellew.

Mons. Deschappelles	Mr. C. Cooper.
Landlord	Mr. S. Johnson.
Gaspar	Mr. Tyars.
Capt. Gervais	Mr. Elwood.
Capt. Dupont	Mr. Ferrand.
Major Desmoulin	Mr. Andrews.
Notary	Mr. Tapping.
Servant	Mr. Branscombe.
Servant	Mr. Harwood.
Mme. Deschappelles	Mrs. Chippendale.
Widow Melnotte	Miss Pauncefort.
Janet	Miss Harwood.
Marian	Miss Willa Brown.
Pauline	Miss Ellen Terry.

19th. Court. First Performance.
THE QUEEN'S SHILLING.

A Comedy, in Three Acts, adapted from *Le Fils de Famille*, by G. W. GODFREY

Colonel Daunt	Mr. Hare.
Jack Gambier	Mr. W. Herbert.
Frank Maitland	Mr. Kendal.
Sam	Mr. Mackintosh.
Sergeant Sabretache	Mr. T. E. Wenman
Mickey Doolan	Mr. R. Cathcart.
Sandy McPiroch	Mr. Brandon.
Frederick	Mr. Rowley.
Kate Greville	Mrs. Kendal.
Mrs. Major Iron	Mrs. Gaston Murray.
sides	
Jenny	Miss Kate Phillips.

19th. Vaudeville. First Performance.
THE GIRLS.

An Original Modern Comedy, in Three Acts, by HENRY J. BYRON.

Josiah Clench	Mr. Henry Howe.
Lord Aspland	Mr. G. W. Garthorne.
Plantagenet G.	
Potter	Mr. David James.
Tony Judson	Mr. Thomas Thorne.
Thomas	Mr. L. Fredericks.
Mr. Mallet	Mr. J. W. Bradbury.
Mrs. Clench	Miss Sophie Larkin.
Clara Merton	Miss Marie Illington.
Mabel Clench	Miss Kate Bishop.
Jane	Miss Cicely Richards.

23rd. Imperial. First Performance.
THE LADY OF LYONS.
A Burlesque, by W. YOUNG.

Pauline	Miss Lydia Thompson.
Mme. Deschappelles	Miss Emily Miller.
M. Deschappelles	Mr. Trevor.
Beaumant	Mr. H. Denny.
Colonel Damas	Mr. W. H. Gilbert.
Claude Melnotte	Mr. Lionel Brough.
The Widow Melnotte	Mr. Chas. Steyne.
Gaspar	Mr. W. J. Selby.
Annette	Miss Novere.
Janet	Miss Lilly Paton.

30th. Gaiety. First Performance.
BOULOGNE.

Farcical Comedy, in Three Acts: an English Version, by F. C. BURNAND, of MM. HENNEQUIN and MILLAUD'S Play, *Niniche*.

<i>Gregoire</i>	Mr. Edward Terry.
<i>Count Navariski</i> ..	Mr. W. Elton.
<i>M. Desablettes</i> ..	Mr. Fawcett.
<i>Mr. Baggalday</i> ..	Mr. Squire.
<i>Hon. Tom Flimleigh</i> ..	Mr. E. W. Royce.
<i>Maiville</i>	Mr. Crutwell.
<i>Louis</i>	Mr. W. Warde.
<i>Head-Superintendt.</i> ..	Mr. Burgess.
<i>Francois</i>	Mr. Cumming.
<i>Gentleman</i>	Mr. Carney.
<i>Greffier</i>	Mr. Griffin.
<i>Legal Officier</i> ..	Mr. Cowlick.
<i>Countess Navariski</i> ..	Miss E. Farren.
<i>Madame Fiset</i>	Mrs. Leigh.
<i>Annette</i>	Miss Louis.
<i>Polly</i>	Miss Wadman.

MAY.**14th. Adelphi. Revival.****THE SCHOOL FOR SCANDAL.**

A Comedy, in Five Acts, by SHERIDAN.	
<i>Sir Peter Teasle</i> ..	Mr. Flockton.
<i>Sir Oliver Surface</i> ..	Mr. Horace Wigan.
<i>Sir Ben. Backbite</i> ..	Mr. Edward Compton
<i>Joseph Surface</i> ..	Mr. Hermann Vezin.
<i>Charles Surface</i> ..	Mr. Henry Neville.
<i>Crabtree</i>	Mr. E. J. George.
<i>Careless</i>	Mr. G. H. Weston.
<i>Rowley</i>	Mr. R. Markby.
<i>Moses</i>	Mr. R. Pateman.
<i>Snake</i>	Mr. H. Cooper.
<i>Sir Harry Bumper</i> ..	Mr. F. H. Celli.
<i>Trip</i>	Mr. F. Charles.
<i>Servant to Charles</i> ..	Mr. Wilson.
<i>Servant to Joseph</i> ..	Mr. M. Byrnes.
<i>Lady Sneerwell's</i> <i>Servant</i>	Mr. Smithson.
<i>Lady Teasle</i> ..	Miss Neilson.
<i>Mrs. Candour</i> ..	Mrs. Alfred Mellon.
<i>Lady Sneerwell</i> ..	Miss Bella Pateman.
<i>Maria</i>	Miss Lydia Foote.
<i>Lady Teasle's Maid</i> ..	Miss Clara Jecks.

31st. Prince of Wales's. Revival.**SWEETHEARTS.**

An Original Dramatic Contrast, by W. S. GILBERT.

<i>Jenny Northcott</i> ..	Mrs. Bancroft.
<i>Harry Spreadbrow</i> ..	Mr. Bancroft.
<i>Wilcox</i>	Mr. Deane.
<i>Ruth</i>	Miss Ida Hertz.

JUNE.**2nd. Princess's. First Performance.****DRINK.**

Version by Mr. CHARLES READE of *L'Assommoir*, Drama by MM. ZOLA, BUSNACH, and GASTINEAU.

<i>Coupeau</i>	Mr. Charles Warner.
<i>Lantier</i>	Mr. Wm. Redmund.
<i>Gouget</i>	Mr. William Rignold.
<i>Poisson</i>	Mr. Beauchamp.
<i>Mes Bottes</i>	Mr. T. P. Haynes.
<i>Bibi</i>	Mr. C. Wilford.
<i>Bec Sali</i>	Mr. A. Murray.
<i>Pere Colombe</i>	Mr. Strickland.
<i>Gervaise</i>	Miss Amy Roselle.
<i>Phabe Sage</i>	Miss Fannie Leslie.
<i>Virginie</i>	Miss Ada Murray.
<i>Nana</i>	Little Katie Barry.
<i>Madame Rouge</i>	Miss Lavis.
<i>Juliet</i>	Miss Palmer.
<i>Delphine</i>	Miss Clifford.
<i>Louise</i>	Miss Stewart.

6th. Lyceum. Revival.**THE FATE OF EUGENE ARAM.**

A Poetic Drama, in Three Acts, by W. G. WILLS.

<i>Eugene Aram</i> ..	Mr. Irving.
<i>Parson Meadows</i> ..	Mr. C. Cooper.
<i>Richard Houseman</i> ..	Mr. Forrester.
<i>Towell</i>	Mr. Johnson.
<i>Joey</i>	Miss F. Harwood.
<i>Ruth Meadows</i> ..	Miss Ellen Terry.

12th. Haymarket. First Performance.**BRAG.**

An Original Comedy, in Three Acts, by W. G. WILLS.

<i>Hugh Merryman</i> ..	Mr. W. Terriss.
<i>Father Dominic</i> ..	Mr. G. W. Anson.
<i>Stephen Gowan</i> ..	Mr. Howe.
<i>Andrew</i>	Mr. Norman Forbes.
<i>Grabb</i>	Mr. Weathersby.
<i>Stubbs</i>	Mr. Fielder.
<i>Tom Pye</i>	Mr. Charles Kelly.
<i>Mrs. Merryman</i> ..	Miss B. Henri.
<i>Dame Joan</i>	Miss Ewell.
<i>Mrs. Brock</i>	Miss Harrison.
<i>Mrs. Freer</i>	Miss J. Roselle.
<i>Margery Gowan</i> ..	Miss Emily Fowler.

13th. Lyceum. Revival.**RICHELIEU.**

By LORD LYTTON.

<i>Cardinal Richelieu</i> ..	Mr. Irving.
<i>Louis XIII.</i> ..	Mr. Beaumont.
<i>Gaston, Duke of Orleans</i>	Mr. Ferrand.

<i>Baradas</i>	Mr. H. Forrester.
<i>De Mauprat</i>	Mr. F. Cooper.
<i>De Beringhen</i>	Mr. Kyrie Bellew.
<i>Joseph</i>	Mr. C. Cooper.
<i>Huguet</i>	Mr. Tyars.
<i>François</i>	Mr. A. Andrews.
<i>De Clermont</i>	Mr. A. Tapping.
<i>Capt. of the Guard</i>	Mr. Harwood.
<i>First Secretary</i>	Mr. Louther.
<i>Second Secretary</i>	Mr. Branscombe.
<i>Third Secretary</i>	Mr. Russell.
<i>Marion de Lorme</i>	Miss Fauncefort.
<i>Julie de Mortemar</i>	Miss Alma Murray.

18th. *Adelphi*. Revival.

AMY ROBSART.

A Drama, in Four Acts, by ANDREW HALLIDAY.

<i>Earl of Leicester</i>	Mr. Henry Neville.
<i>Earl of Sussex</i>	Mr. R. Markby.
<i>Walter Raleigh</i>	Mr. F. Charles.
<i>Sir Henry Lee</i>	Mr. C. Butler.
<i>Richard Varney</i>	Mr. Hermann Vezin.
<i>Edmund Tressilian</i>	Mr. Edward Compton.
<i>Bouyer</i>	Mr. H. Cooper.
<i>Michael Lambourne</i>	Mr. R. Pateman.
<i>Wayland Smith</i>	Mr. E. J. George.
<i>Tony Foster</i>	Mr. Flockton.
<i>Giles Gosling</i>	Mr. G. H. Weston.
<i>Flibbertigibbet</i>	Miss Harriet Coveney.
<i>Goldthread</i>	Mr. M. Byrnes.
<i>Lord Shrewsbury</i>	Mr. Langdon.
<i>Lord Hunsdon</i>	Mr. Grayson.
<i>Porter</i>	Mr. Smithson.
<i>Queen Elizabeth</i>	Miss Bella Pateman.
<i>Amy Robsart</i>	Miss Lydia Foote.
<i>Lady Paget</i>	Miss Thornton.
<i>Duchess of Rutland</i>	Miss Merrell.
<i>Janet Foster</i>	Miss Clara Jecks.

20th. *Lyceum*. Revival.

LOUIS XI.

By CASIMIR DELAVIGNE, as arranged and adapted by DION BOUCICAULT for CHARLES KEAN.

<i>Louis XI.</i>	Mr. Irving.
<i>The Dauphin</i>	Mr. A. Andrews.
<i>Duke de Nemours</i>	Mr. F. Cooper.
<i>Cardinal d'Alby</i>	Mr. Simpson.
<i>P. de Commines</i>	Mr. Beaumont.
<i>Count de Dreux</i>	Mr. Louther.
<i>Jacques Coitier</i>	Mr. Forrester.
<i>Tristan l'Ermite</i>	Mr. Tyars.
<i>Oliver le Dain</i>	Mr. Pinero.
<i>François de Paule</i>	Mr. Mead.
<i>Mons. de Lude</i>	Mr. Davis.
<i>Count de Dunois</i>	Mr. Russell.
<i>Marcel</i>	Mr. Johnson.
<i>Richard</i>	Mr. Branscombe.
<i>Didier</i>	Mr. Lambourne.
<i>Officer of the Royal Guard</i>	Mr. Harwood.

<i>Montjoie</i>	Mr. Tapping.
<i>Toison d'Or</i>	Mr. Smily.
<i>King's Attendants</i>	Messrs. Tingay & Jasry.
<i>Marie</i>	Miss Alma Murray.
<i>Martha</i>	Mrs. Chippendale.

27th. *Lyceum*. Revival.

CHARLES I.

By W. G. WILLS.

<i>Charles I.</i>	Mr. Henry Irving.
<i>Oliver Cromwell</i>	Mr. Forrester.
<i>Marg. of Huntley</i>	Mr. Pinero.
<i>Lord Moray</i>	Mr. F. Cooper.
<i>Iretton</i>	Mr. Beaumont.
<i>Pages</i>	{ Misses Harwood and W. Brown.
<i>Princess Elizabeth</i>	Miss K. Brown.
<i>Prince James</i>	Miss Dudley.
<i>Lady Eleanor</i>	Miss G. Fauncefort.
<i>Queen Henrietta</i>	Miss Ellen Terry.

JULY.

2nd. *Adelphi*. Revival.

BICHELIEU.

By LORD LYTTON.

<i>Louis XIII.</i>	Mr. J. G. Shore.
<i>Duke of Orleans</i>	Mr. G. H. Weston.
<i>Baradas</i>	Mr. E. F. Edgar.
<i>Richelieu</i>	Mr. Hermann Vezin.
<i>De Mauprat</i>	Mr. E. H. Brooke.
<i>De Beringhen</i>	Mr. F. Charles.
<i>Joseph</i>	Mr. W. H. Stephens.
<i>Huguet</i>	Mr. B. Markby.
<i>François</i>	Miss Clara Jecks.
<i>First Courtier</i>	Mr. C. Butler.
<i>Captain of Archers</i>	Mr. H. Cooper.
<i>First Secretary</i>	Mr. M. Byrnes.
<i>Second Secretary</i>	Mr. Smithson.
<i>Third Secretary</i>	Mr. Grayson.
<i>Julie de Mortemar</i>	Mrs. Bernard-Beere.
<i>Marion de Lorme</i>	Miss Compton.

11th. *Lyceum*. Revival.

THE BELLS.

Adapted from *The Polish Jew*,
A Dramatic Study by MM. ERCKMANN-CHATRIAN.

<i>Mathias</i>	Mr. Irving.
<i>Walter</i>	Mr. C. Cooper.
<i>Hans</i>	Mr. Johnson.
<i>Christian</i>	Mr. F. Cooper.
<i>Doctor Zimmer</i>	Mr. Pinero.
<i>Notary</i>	Mr. Branscombe.
<i>Pres. of the Court</i>	Mr. Tyars.
<i>Clerk of the Court</i>	Mr. Harwood.
<i>Mesmerist</i>	Mr. Tapping.
<i>Catherine</i>	Miss Fauncefort.
<i>Annette</i>	Miss Alma Murray.
<i>Sozel</i>	Miss Harwood.

12th. **Folly.** First Performance.**ANOTHER DRINK.**A New and Melo-Dramatic Burlesque, by
SAVILE CLARKE and LEWIS CLIFTON.

Coupeau ..	Mr. G. W. Anson.
Gouget ..	Mr. Wyatt.
Mes Bottes ..	Mr. Denbigh Newton.
Poisson ..	Mr. A. H. Forrest.
Lantier ..	Mr. Leslie.
Madame Rouge ..	Miss Minnie Marshall.
Phœbe Sage ..	Miss Linda Verner.
Virginie ..	Miss Marie de Grey.
Gervaise ..	Madame Selina Dolaro.

14th. **Royalty.** First Performance.**VENUS.**

A New and Original Mythological Extravaganza, in Four Scenes, by EDWARD ROSE and AUGUSTUS HARRIS.

Venus ..	Miss Nellie Bromley.
Vulcan ..	Mr. Charles Groves.
Cupid ..	Miss Kate Lawler.
Psyche ..	Miss Emilie Copesey.
Pluto ..	Mr. Horatio Saker.
Proserpine ..	Miss Edith Blande.
Adonis ..	Miss Alma Stanley.
Mars ..	Miss Phœbe Don.

AUGUST.2nd. **Lyceum.** First Performance.**ZILLAH.**

A New Romantic Drama, in Five Acts, by Messrs. J. PALGRAVE SIMPSON and CLAUD TEMPLAR.

Constance ..	Miss Genevieve Ward.
Zillah ..	Miss Genevieve Ward.
Raymond ..	Mr. T. Mead.
Leoni de Noirmont	Mr. J. H. Barnes.
Paul de Roseville	Mr. H. Herbert.
Bartista Tosti ..	Mr. F. Tyars.
Pierre Latouche ..	Mr. Forbes-Robertson.
Baltasar ..	Mr. S. Calhaem.
Hallo ..	Mr. W. McIntyre.
Petipas ..	Mr. A. Andrews.
La Blouse ..	Mr. J. Harwood.
Jacquot ..	Mr. Sampson.
Capt. of the Guard ..	Mr. Ian Franke.
Bishop of Toulouse ..	Mr. A. Tapping.
Blareau ..	Mr. J. Bradley.
François ..	Miss Roland Phillips.
Vanda ..	Mrs. Vere.
Mara ..	Miss Kitty Harwood.

2nd. **Adelphi.** Revival.**THE TICKET-OF-LEAVE MAN.**A Drama, in Four Acts, by TOM TAYLOR.
Robert Brierly .. Mr. Henry Neville.
James Dalton .. Mr. R. Pateman.

Hawkshaw ..	Mr. Hermann Vezin.
Meller Moss ..	Mr. F. W. Irish.
Green Jones ..	Mr. F. Charles.
Mr. Gibson ..	Mr. E. J. George.
Sam Willoughby ..	Miss Clara Jecks.
Mally ..	Mr. H. Cooper.
Brunton ..	Mr. M. Byrnes.
Waiter ..	Mr. Smithson.
May Edwards ..	Miss Lydia Foote.
Emily St. Evremond ..	Miss Maria Harris.
Mrs. Willoughby ..	Miss Harriet Coveney.

4th. **Criterion.** First Performance.**JILTED; an Old Story Retold.**A Comic Drama, in Two Acts, by
ALFRED MALTBY.

Samuel T. Potts ..	Mr. J. Russell.
Samuel Potts, Jun. ..	Mr. Geo. Giddens.
Henry St. Cloud ..	Mr. Charles Tritton.
Mr. Equity Transfer ..	Mr. C. A. White.
Mrs. D'Artelle ..	Miss Caroline Harvey.
Marguerite ..	Miss Edgeworth.
Carrie Dalrypple ..	Miss M. Rorke.
Topham ..	Miss Emily Vining.

6th. **Criterion.** First Performance.**BETSY.**

A Comedy in Three Acts, adapted from the French of MM. HENNEQUIN and NAJAC, by F. C. BURNAND.

Mr. Alex. Birkett ..	Mr. W. J. Hill.
Mr. Adol. Birkett ..	Mr. Lytton Sothern.
Capt. Redmond ..	Mr. H. Standing.
McManus ..	Mr. Geo. Giddens.
Mr. Sam. Dawson ..	Mr. Alfred Maltby.
Mrs. Birkett ..	Mrs. Stephens.
Mrs. McManus ..	Miss Mary Rorke.
Mdme. Polenta ..	Miss A. Edgeworth.
Nellie Bassett ..	Miss Maude Taylor.
Grace Peyton ..	Miss Rose Fleury.
Betsy ..	Miss Lottie Venne.

21st. **Lyceum.** First Performance.**"FORGET-ME-NOT."**

An Original Play in Three Acts, by Messrs. HERMANN MERIVALE and F. C. GROVE.

Sir Horace Welby ..	Mr. Forbes-Robertson.
Prince Maloccetti ..	Mr. S. Calhaem.
Barrato ..	Mr. F. Tyars.
Servant ..	Mr. H. Russell.
Porter ..	Mr. C. Smiley.
Stephanie ..	Miss Genevieve Ward.
Alice Verney ..	Miss Louise Willes.
Mrs. Foley ..	Mrs. Leigh Murray.
Rose ..	Miss Eily Paton.
Maria ..	Mrs. Vere.

30th. Gaiety. First Performance.
HANDSOME HERNANI; or, the
 Fatal Penny Whistle.
 A Burlesque Extravaganza, by HENRY
 J. BYRON.

<i>Don Carlos</i> ..	Mr. E. W. Royce.
<i>Ruy Gomez de Silva</i> ..	Mr. Edward Terry.
<i>Hernani</i> ..	Miss E. Farren.
<i>King of Bohemia</i> ..	Miss R. St. George.
<i>Duke of Bavaria</i> ..	Miss Wadman.
<i>Tre Conspiratori</i> ..	Messrs. Warde, Loch, and Quay.
<i>Dona Sol</i> ..	Miss Kate Vaughan.
<i>Josephina</i> ..	Miss Amalia.
<i>Jinnita</i> ..	Miss Louis.

SEPTEMBER.

20th. Court. Revival.

FERNANDE.

Version, by SUTHERLAND EDWARDS, of the Comedy of the same title, by V. SARDOU.

<i>André, Marquis des Arcis</i> ..	Mr. Charles Coghlan.
<i>M. Pomerol</i> ..	Mr. Wilson Barrett.
<i>Roquerville</i> ..	Mr. John Benn.
<i>Commander Jarbi</i> ..	Mr. G. W. Anson.
<i>Brocassin</i> ..	Mr. Edward Price.
<i>Gustave</i> ..	Mr. Arthur Dacre.
<i>Frédéric</i> ..	Mr. R. Langford.
<i>Maresquier</i> ..	Mr. H. Lashbrooke.
<i>Anatole</i> ..	Mr. E. Douglas.
<i>Alfred</i> ..	Mr. Bindloss.
<i>Clotilde</i> ..	{ Miss Heath (Mrs. Wilson Barrett).
<i>Fernande</i> ..	Miss Rosa Kenney.
<i>Georgette</i> ..	Miss Amy Roselle.
<i>Madame Sénéchal</i> ..	Mrs. Leigh Murray.
<i>Thérèse</i> ..	Miss M. A. Giffard.
<i>Fleur de Pêcher</i> ..	Miss M. Rotcheley.
<i>Amanda</i> ..	Miss Winifred Emery.
<i>Gibraltar</i> ..	Miss E. Naudaine.
<i>Fleurrette</i> ..	Miss Kate Dunbar.
<i>Anita</i> ..	Miss B. Ripley.
<i>Bois Rosé</i> ..	Miss Marion Bruce.

22nd. Imperial. Revival.

THE BEAUX' STRATAGEM.
 A Comedy, by GEORGE FARQUHAR.

<i>Aimwell</i> ..	Mr. E. F. Edgar.
<i>Sir C. Freeman</i> ..	Mr. W. H. Denny.
<i>Archer</i> ..	Mr. W. Farren.
<i>Sullen</i> ..	Mr. J. Ryder.
<i>Foigard</i> ..	Mr. J. Bannister.
<i>Boniface</i> ..	Mr. Everill.
<i>Gibbet</i> ..	Mr. Kyrie Bellew.
<i>Hounslow</i> ..	Mr. Bunch.
<i>Bagshot</i> ..	Mr. W. J. Leitch.

<i>Scrub</i> ..	Mr. Lionel Brough.
<i>Lady Bountiful</i> ..	Mrs. Stirling.
<i>Mrs. Sullen</i> ..	Miss Litton.
<i>Dorinda</i> ..	Miss E. Meyrick.
<i>Cherry</i> ..	Miss Charlotte Addison.
<i>Gipsy</i> ..	Miss Pressenger.

24th. Vaudeville. Revival.

TWO ROSES.

A Comedy, by JAMES ALBERY.

<i>Digby Grant, Esq.</i> ..	Mr. Henry Howe.
<i>Caleb Deevie</i> ..	Mr. Thomas Thorne.
<i>Jack Wyatt</i> ..	Mr. W. Herbert.
<i>Mr. Furnival</i> ..	Mr. W. Hargreaves.
<i>Our Mr. Jenkins</i> ..	Mr. David James.
<i>Lottie</i> ..	Miss Marie Illington.
<i>Ida</i> ..	Miss Kate Bishop.
<i>Mrs. Jenkins</i> ..	Miss Sophie Larkin.
<i>Mrs. Cupps</i> ..	Miss Cicely Richards.

25th. Haymarket. Revival.

THE HEIR-AT-LAW.

A Comedy, in Five Acts, by GEORGE COLMAN the Younger.

<i>Doctor Pangloss</i> ..	Mr. J. S. Clarke.
<i>Dick Dowlas</i> ..	Mr. H. B. Conway.
<i>Zekiel Homespun</i> ..	Mr. Charles Harcourt.
<i>Steadfast</i> ..	Mr. John Ryder.
<i>Daniel Dowlas</i> ..	Mr. H. J. Turner.
<i>Kenrick</i> ..	Mr. H. Rivers.
<i>Henry Morland</i> ..	Mr. J. C. Buckstone.
<i>John</i> ..	Mr. James.
<i>Waiter</i> ..	Mr. Weathersby.
<i>Cicely Homespun</i> ..	Miss Linda Dietz.
<i>Caroline Dormer</i> ..	Miss Blanche Henri.
<i>Deborah Dowlas</i> ..	Miss Emily Thorne.

27th. Prince of Wales's. First Performance.

DUTY.

A Play, in Four Acts, adapted by JAMES ALBERY, from VICTORIEN SARDOU's Comedy, *Les Bourgeois de Pont-Arcy*.

<i>Sir Geoffrey Deene</i> ..	Mr. H. B. Conway.
<i>John Hammond</i> ..	Mr. Arthur Cecil.
<i>M.P.</i> ..	Mr. Forbes-Robertson.
<i>Dick Fanshawe</i> ..	Mr. Kemble.
<i>Mr. Trelawney</i> ..	Mr. David Fisher, jun.
<i>Smith</i> ..	Mr. Newton.
<i>Blake</i> ..	Mr. Deane.
<i>Lady Deene</i> ..	Miss Hermann Vezin.
<i>Mabel Holne</i> ..	Miss Marion Terry.
<i>Mrs. Trelawney</i> ..	Miss Augusta Wilton.
<i>Smith</i> ..	Miss Linda Dietz.
<i>Zoe Smith</i> ..	
<i>Marcelle Aubry</i> ..	

27th. Lyceum. Revival.

THE IRON CHEST.A Play, by **GEORGE COLMAN the Younger.**

<i>Sir E. Mortimer</i>	Mr. Irving.
<i>Capt. Fitzharding</i>	Mr. J. H. Barnes.
<i>Wilford</i>	Mr. Norman Forbes.
<i>Adam Winterton</i>	Mr. J. Carter.
<i>Rawbold</i>	Mr. Mead.
<i>Samson Rawbold</i>	Mr. S. Johnson.
<i>Peter</i>	Mr. Branscombe.
<i>Gregory</i>	Mr. Tapping.
<i>Armstrong</i>	Mr. F. Tyars.
<i>Orson</i>	Mr. C. Cooper.
<i>Robbers</i>	{ Messrs. Ferrand, Calvert, Harwood, &c.
<i>Robber's Boy</i>	Miss Harwood.
<i>Lady Helen</i>	Miss Florence Terry.
<i>Blanche</i>	Miss Myra Holme.
<i>Barbara</i>	Miss Alma Murray.
<i>Judith</i>	Miss Pauncefort.

27th. Gaiety. First Performance.

THE GREAT CASIMIR.A Comic Musical Drama, composed by **CHARLES LECOCQ**; the Libretto adapted by **HENRY S. LEIGH**, from the French of **MM. J. PREVEL and A. D. SAINT-ALBIN.**

<i>Casimir</i>	Mr. Edward Terry.
<i>Merryman</i>	Mr. W. Elton.
<i>The Grand Duke</i>	Mr. E. W. Royce.
<i>Gibson</i>	Mr. Fawcett.
<i>Joseph</i>	Mr. Crutwell.
<i>Second Clown</i>	Mr. W. Warde.
<i>Picasso</i>	Mr. Squire.
<i>Galetti</i>	Mr. R. Soutar.
<i>Antonio</i>	Mr. Cowlick.
<i>Pietro</i>	Master Griffin.
<i>Angelina</i>	Miss E. Farren.
<i>Ninetta</i>	Miss Emily Muir.
<i>Petronilla</i>	Miss Rose.
<i>Seraphina</i>	Miss Wadman.
<i>Colomba</i>	Miss C. Gilchrist.
<i>Lydia</i>	Miss Louis.

30th. Adelphi. First Performance.

RESCUED.A Domestic Drama, in Four Acts, by **DION BOUCICAULT.**

<i>The Earl of Mount</i>	Mr. E. H. Brooke.
<i>Audley</i>	
<i>The Count Ruskov</i>	Mr. Hermann Vezin.
<i>Jack Weatherby</i>	Mr. Henry Neville.
<i>Jerry Tarbox</i>	Mr. J. G. Taylor.
<i>Mr. Manifold</i>	Mr. R. Pateman.
<i>Mr. Phœnix O'Reilly</i>	Mr. James Fernandez.
<i>Dan</i>	Miss Clara Jecks.
<i>Widdicoff</i>	Mr. F. W. Irish.
<i>Lady Sybil Ferrers</i>	Miss Bella Pateman.
<i>Midge</i>	Miss Lydia Foote.

<i>Jane Garside</i>	..	Miss Harriet Coveny.
<i>Maggie</i>	..	Miss Emily Duncan.
<i>Jenny</i>	..	Miss Maria Harris.
<i>Blind Biddy</i>	..	Miss Louise Moodie.

OCTOBER.

4th. St. James's. First Performance.

MONSIEUR LE DUC.By **VAL PRINSEP, A.R.A.**

<i>Le Duc de Richelieu</i>	Mr. Hare.
<i>Comte de la Roque</i>	Mr. Terriss.
<i>Le Chevalier</i>	Mr. Cathcart.
<i>Le Baron</i>	Mr. Draycott.
<i>Le Viscomte</i>	Mr. Chevalier.
<i>Baptiste</i>	Mr. De Verney.
<i>Marguerite</i>	Miss C. Grahame.

4th. Gaiety. Revival.

AN ENGLISH GENTLEMAN; or, the Squire's Last Shilling.A Drama, in Four Acts, by **HENRY J. BYRON.**

<i>Charles Chuckles</i>	Mr. Henry J. Byron.
<i>Roderick Gresham</i>	Mr. J. D. Beveridge.
<i>Daniel Brandon</i>	Mr. H. F. Macklin.
<i>Jabez Grindrod</i>	Mr. W. Elton.
<i>Mr. Clinch</i>	Mr. C. Fawcett.
<i>Hodges</i>	Mr. Burgess.
<i>Buller</i>	Mr. T. Squire.
<i>Rachel Grindrod</i>	Miss Louise Willes.
<i>Mary Greville</i>	Miss Edith Bruce.
<i>Lady Logwood</i>	Mrs. H. Leigh.
<i>Malvina Logwood</i>	Miss Wadman.

6th. Alhambra. First Performance.

LA PETITE MADEMOISELLE.Comic Opera by **LECOQ**. The Libretto adapted by **Messrs. R. REECE and HENRY S. LEIGH.**

<i>Boisvillette</i>	..	Mr. Knight Aston.
<i>The Marquis of</i>	{	Mr. Fred. Leslie,
<i>Manicamp</i>	..	
<i>Juvigny</i>	..	Mr. L. Kelleher.
<i>Filoufini</i>	..	Mr. Frank Hall.
<i>Marmiton</i>	..	Mr. C. Power.
<i>Taboureau</i>	..	Mr. Harry Paulton.
<i>Chateaubrun</i>	..	Mr. Grantham.
<i>Pont D'Aubray</i>	..	Mr. Apsey.
<i>D'Estilly</i>	..	Mr. Risson.
<i>Montcavrel</i>	..	Mr. Withers.
<i>Perpignasse</i>	..	Mr. Bury.
<i>Moineau</i>	..	Mr. Fraser.
<i>Rodolphe</i>	..	Mr. Sweetman.
<i>Laroche</i>	..	Mr. Ross.
<i>Fouette</i>	..	Mr. Marchant.
<i>La Petite Made-</i>	{	Miss Constance Loseby.
<i>moiselle</i>	..	
<i>Jacqueline</i>	..	Miss Emma Chambers.
<i>Madelon</i>	..	Miss Alice May.
<i>Aiguillette</i>	..	Miss Annie Temple.

9th. New Sadler's Wells.

Revival.

ROB ROY.

Dramatized by ISAAC POCOCK.

<i>Rob Roy Macgregor</i>	Mr. Walter Bentley.
<i>Francis Osbaldestone</i>	Mr. Edward Cotte.
<i>Rashleigh Osbaldestone</i>	Mr. N. Wheatcroft.
<i>Sir F. Vernon</i>	Mr. Hulme.
<i>Capt. Thornton</i>	Mr. F. W. Wyndham.
<i>Major Galbraith</i>	Mr. A. Redwood.
<i>Bailie Nicol Jarvie</i>	Mr. E. Lyons.
<i>Andrew Fairservice</i>	Mr. Gordon Scott.
<i>Owen</i>	Mr. Fosbrooke.
<i>The Dougal</i>	Mr. R. Lyons.
<i>Robert</i>	Miss Osborne.
<i>Hamish</i>	Miss Steerforth.
<i>McStewart</i>	Mr. Gurney.
<i>Saunders Wyylie</i>	Mr. Hybert.
<i>Jobson</i>	Mr. Wibrow.
<i>Helen Macgregor</i>	Mrs. Chas. Calvert.
<i>Diana Vernon</i>	Miss Maud Irvine.
<i>Mattie</i>	Miss K. Mildenhall.
<i>Martha</i>	Miss B. Montague.
<i>Jean McAlpine</i>	Mrs. St. John.
<i>Hostess</i>	Mrs. Nanton.

15th. Imperial. Revival.

THE POOR GENTLEMAN.

A Comedy, by GEORGE COLMAN the Younger.

<i>Lieut. Worthington</i>	Mr. E. F. Edgar.
<i>Corporal Foss</i>	Mr. W. H. Denny.
<i>Sir C. Cropland</i>	Mr. Akhurst.
<i>Sir Robert Bramble</i>	Mr. W. Farren.
<i>Humphrey Dobbins</i>	Mr. F. Everill.
<i>Farmer Harrovby</i>	Mr. Bunch.
<i>Stephen Harrovby</i>	Mr. J. Bannister.
<i>Ollapod</i>	Mr. Lionel Brough.
<i>Frederick</i>	Mr. Kyrie Bellew.
<i>Emily Worthington</i>	Miss E. Meyrick.
<i>Miss Lucretia MacTab</i>	Mrs. Stirling.
<i>Dame Harrovby</i>	Miss Miller.
<i>Mary</i>	Miss Pressenger.

16th. Court. First Performance.

COURTSHIP; or, the Three Caskets.

A New and Original Comedy, in Three Acts, by HENRY J. BYRON.

<i>Edward Trentham</i>	Mr. Charles Coghlan.
<i>Phineas Gubbins</i>	Mr. G. W. Anson.
<i>Claude de Courcy</i>	Mr. Wilson Barrett.
<i>Tom Lilford</i>	Mr. H. Reeves Smith.
<i>Mr. Moltino</i>	Mr. Arthur Dacre.

<i>Mr. Blatchford</i>	Mr. Edward Price.
<i>Mr. Grubey</i>	Mr. J. B. Johnstone.
<i>Servant</i>	Mr. Lashbrooke.
<i>Millicent Vivian</i>	Miss Amy Roselle.
<i>Fanny Trevelyan</i>	Miss Emmeline Ormsby.
<i>Mrs. McTartar</i>	Mrs. Leigh Murray.
<i>Watson</i>	Miss M. A. Giffard.

25th. Gaiety. Revival.

DAISY FARM.

A Drama, in Four Acts, by HENRY J. BYRON.

<i>Andrew Armstrong</i>	Mr. John Maclean.
<i>Charley Burridge</i>	Mr. F. H. Macklin.
<i>Simeon Cole</i>	Mr. E. W. Royce.
<i>George Warriner</i>	Mr. W. Elton.
<i>Mr. Craven</i>	Mr. Henry J. Byron.
<i>A Tramp</i>	Mr. Beveridge.
<i>Mr. Dobson</i>	Mr. C. Fawcett.
<i>Mr. Wigfall</i>	Mr. W. Warde.
<i>Mr. Graham</i>	Mr. T. Squire.
<i>Bridget Armstrong</i>	Miss Louise Willes.
<i>Cribbage</i>	Miss Edith Bruce.
<i>Kate Cole</i>	Miss Lizzie Coote.

27th. Gaiety. First Performance.

UNLIMITED CASH.

A Version of *Trente Millions de Gladiateur*, by F. C. BURNAND.

<i>H.R.H. the Maharajah Ramjam</i>	Mr. E. W. Royce.
<i>Jellehoj Tulip Sing</i>	
<i>Sing</i>	
<i>Skimp</i>	Mr. T. Squire.
<i>Robert Smiggins</i>	Mr. Edward Terry.
<i>Mr. B. Botibol</i>	Mr. W. Elton.
<i>Adolphus Johnson</i>	Miss E. Farren.
<i>Mr. Dimmick</i>	Mr. Salisbury.
<i>Mrs. De Courcy</i>	Miss Edith Bruce.
<i>Mrs. Magundy</i>	Mrs. Leigh.
<i>Virginia</i>	Miss E. Coote.
<i>Jane</i>	Miss Louis.

29th. Imperial. First Performance.

LIGHT AND SHADE.

A Comedy, in Three Acts, by F. W. BROUGHTON.

<i>Raymond Irton</i>	Mr. E. F. Edgar.
<i>Dick Luttrell</i>	Mr. Lionel Brough.
<i>Percy Deverill</i>	Mr. Kyrie Bellew.
<i>Mr. Clifford</i>	Mr. F. Everill.
<i>Barker</i>	Mr. W. H. Denny.
<i>Mr. Kerry</i>	Mr. J. Bannister.
<i>Corporal Stoup</i>	Mr. W. S. Leitch.
<i>Eva Clifford</i>	Miss Litton.
<i>Sister Celia</i>	Miss Fanny Addison.

29th. *Olympic*. First Performance.**MARIGOLD.**Opéra Comique, Music by LÉON VASSEUR,
Libretto by ARTHUR MATTHISON.

<i>The Duke de</i>	<i>Noçes-Défendues</i>	Mr. George Mudie.
<i>Baron Ferdinand</i>		Mr. Arthur Rousbey.
<i>Bibolais</i>	..	Mr. Fred Wood.
<i>Berselius</i>	..	Mr. Michael Dwyer.
<i>Jehan</i>	..	Mr. Dymott.
<i>Marigold</i>	..	Miss Mulholland.
<i>Catinou</i>	..	Miss Kate Sullivan.
<i>The Baroness</i>	..	Miss Fanny Edwards.
<i>Cunigonde</i>	..	Miss Isabelle Muncey.
<i>Gudule</i>	..	Miss Bond.
<i>Yvonne</i>	..	Miss Maxwell.
<i>Solange</i>	..	Miss Holland.
<i>Denise</i>	..	Miss Brown.
<i>Marie</i>	..	Miss Campbell.
<i>Toko</i>	..	Master Phillips.

30th. *Adelphi*. Revival.**NICHOLAS NICKLEBY.**

A Dramatized Version of CHARLES DICKENS's Novel of that name, by ANDREW HALLIDAY.

<i>Nicholas Nickleby</i>	Mr. E. H. Brooke.
<i>Ralph Nickleby</i>	Mr. James Fernandez.
<i>Squeers</i>	Mr. J. G. Taylor.
<i>Newman Noggs</i>	Mr. Hermann Vezin.
<i>John Browdie</i>	Mr. Henry Neville.
<i>Brooker</i>	Mr. R. Pateman.
<i>Snawley</i>	Mr. F. W. Irish.
<i>Smike</i>	Miss Lydia Foote.
<i>Mrs. Nickleby</i>	Miss Emma Heffer.
<i>Kate Nickleby</i>	Miss Emily Duncan.
<i>Tilda Price</i>	Miss Clara Jecks.
<i>Miss Squeers</i>	Miss Harriet Coveney.
<i>Mrs. Squeers</i>	Mrs. Alfred Mellon.

NOVEMBER.

1st. *Lyceum*. Revival.
THE MERCHANT OF VENICE.

<i>Skylock</i>	..	Mr. Irving.
<i>Duke of Venice</i>	..	Mr. Beaumont.
<i>Prince of Morocco</i>	..	Mr. Tyars.
<i>Antonio</i>	..	Mr. Forrester.
<i>Bassanio</i>	..	Mr. Barnes.
<i>Salanio</i>	..	Mr. Elwood.

<i>Salarino</i>	..	Mr. Pinero.
<i>Gratiano</i>	..	Mr. F. Cooper.
<i>Lorenzo</i>	..	Mr. N. Forbes.
<i>Tubal</i>	..	Mr. J. Carter.
<i>Launcelot Gobbo</i>	..	Mr. S. Johnson.
<i>Old Gobbo</i>	..	Mr. C. Cooper.
<i>Gaoler</i>	..	Mr. Hudson.
<i>Leonardo</i>	..	Mr. Branscombe.
<i>Balthazar</i>	..	Mr. Tapping.
<i>Stephano</i>	..	Mr. Ganthony.
<i>Clerk of the Court</i>	..	Mr. Calvert.
<i>Nerissa</i>	..	Miss Florence Terry.
<i>Jessica</i>	..	Miss Alma Murray.
<i>Portia</i>	..	Miss Ellen Terry.

11th. *Gaiety*. First Performance.**ROBBING ROY**; or, *Scotched and Kilt.*

A New and Original Burlesque, by F. C. BURNAND.

<i>Rob Roy Macgregor</i>	Mr. Edward Terry.
<i>F. Osbaldestone</i>	Miss E. Farren.
<i>Diana Vernon</i>	Miss Kate Vaughan.
<i>The Dougal</i>	Mr. E. W. Royce.
<i>Rashleigh</i>	Mr. W. Elton.
<i>Sir F. Vernon</i>	Mr. T. Squire.
<i>Captain Thornton</i>	Miss Wadman.
<i>Major Galbraith</i>	Miss C. Gilchrist.
<i>Helen Macgregor</i>	Miss Edith Bruce.
<i>Donald McStuart</i>	Miss Louis.
<i>Martha</i>	Miss R. St. George.
<i>Hamish</i>	Miss Jenny Rogers.
<i>Robert</i>	Master Griffin.

22nd. *Gaiety*. First Performance.**JUST LIKE A WOMAN.**

An Original Comedy, in Three Acts, by A. W. DUBOURG.

<i>Topham Lyster, Esq., M.P.</i>	Mr. J. Maclean.
<i>Hon. Digby Delamere, M.P.</i>	
<i>Charles Westby</i>	Mr. F. H. Macklin.
<i>Francis Latimer</i>	Mr. Charles Kelly.
<i>Sowerby Sweetapple</i>	Mr. W. Akhurst.
<i>Jonas Sweetapple</i>	Mr. Kemble.
<i>Potbury</i>	Mr. Bindloss.
<i>Benson</i>	Mr. Arthur Wood.
<i>Mrs. Topham Lyster</i>	Mr. Cowdrick.
<i>Aurora Lyster</i>	Mrs. Chippendale.
<i>Ethel Lyster</i>	Miss Louise Willes.

I N D E X.

A

ADDISON (Miss F.) as 'Eglantine,' 68.
 Adelphi Theatre, 19.
A Fool and his Money, 58.
After Dark, at the Surrey, 69.
 Albany (J.), *Crisis* (*The*), 8, 10, 78; *Duty*, 36, 85; *Two Roses*, 55, 85.
Alcantara, 77.
Alhambra Theatre, 5.
Amy Robart, at the Adelphi, 20, 83.
Angels; or a Woman's Wit, 3.
Another Drink, 57, 84.
 Anson (Mr. G. W.) as 'Coupeau' (*Another Drink*, burlesque), 57; 'Grimaldi,' 10; 'Mr. Granby Gag,' 10.
 Arden (Mr. H. T.), *An Injured Female*, 62.
Astley's Amphitheatre, 72.
As You Like It, at the Haymarket, 11.

B

Babil and Bijou, 1.
 Bancroft (Mr.) as 'Captain Hawtree,' 33, 34; 'Harry Spreadbrow,' 35.
 Bancroft (Mrs.) as 'Jenny Northcote,' 35; 'Nan,' 34; 'Polly Eccles,' 33, 34.
 Bandmann (Mr.) as 'Hamlet,' 4.
 Barrett (Mr. Wilson) as 'Pomerol,' 62.
 Barrington (Mr. Rutland) as 'Captain Corcoran,' 49.
 Barry (Miss Helen) as 'Countess de Linière,' 38.
 " (Mr. Shiel) as 'Gaspard,' 48.
 Bateman (Miss) as 'Helen Macgregor,' 67; 'Julia,' 67.
 Bateman (Mrs.) and New Sadler's Wells, 65.
 Bazin, *A Cruise to China*, 77.
Beaux' Stratagems (*The*), at The Imperial, 45, 85.
 Bellew (Mr. Kyrie) as 'Gibbet,' 47; 'Osric,' 13.
Bells (*The*), at the Lyceum, 15, 17, 83.
 Bentley (Mr. Walter) as 'Rob Roy,' 67.
 Bernard-Beere (Mrs.) as 'Constance' (*Love Chase*), 38; 'Lady Teazle,' 10, 38; 'Lydia Languish,' 10.
Betsy, 43, 84.
 Bishop (Miss Kate) as 'Mabel Clench,' 54.
Black-Eyed Susan, at the Duke's, 64.
 Blanchard (Mr. E. L.), Benefit for, 9.
Blue Beard, at Drury Lane, 5.
Bohemian G'ysrl (*The*), 23.
Boucicault (D.), *After Dark*, 69; *Colleen Bawn*, 64; *Lies of an Actress*, 10; *Rescued*, 21, 86.
Boulogne, 24, 82.
Brag, 10, 82.
Britannia Theatre, 74.
 Brough (Mr. L.) as 'Claude Melnotte' (burlesque), 45; 'Scrub,' 46; 'Tony Lumpkin,' 44.
 Broughton (F. W.), *Light and Shade*, 47, 87.
 Buckstone (Mr. J. B.), Benefit for, 11.
 " *Good for Nothing*, 24.
 Burnand (F. C.), " *Betsy*, 43, 84; *Boulogue*, 24, 82; *Robbing Roy*, 28, 88; *Unlimited Cash*, 28, 87.
 Burnett (J. P.), 36, 70.
 Burville (Miss A.) as 'Josephine,' 50.
 Byron (H. J.), *A Fool and his Money*, 58; *An English Gentleman*, 27, 86; *Courtship*, 62, 87; *Daisy Farm*, 27, 87; *Handsome Hernani*, 27, 85; *Jack the Giant Killer*, 23; *Notre Dame de Paris* (burlesque), 24, 89, 80; *Our Boys*, 53; *The Gaiety Gulliver*, 28; *The Girls*, 53, 81; *The Rosebud of Stinging Nettle Farm*, 73; *Uncle*, 23, 79; *Young Fra Diavolo*, 23.

Byron (H. J.) as 'Mr. Craven,' 27; 'Charles Chuckles,' 27.

C

CALHARM (Mr. S.) as 'Clown' (*A Winter's Tale*), 3; 'Fanfaronda,' 4; 'Jacky,' 28.

Calvert (Mrs.) as 'Helen Macgregor,' 67.
Campaigning, 42.
 Campbell (C. J.) as 'Sylvain,' 57.
Carmen (burlesque), 56, 79.
Castle, 33, 78.
 Cecil (Mr. Arthur) as 'Sam Gerridge,' 34.
 Celli (F. H.) as 'Sergeant Bellamy,' 57.
Charles I. at the Lyceum, 15, 83.
 Chatterton (Mr. B. F.), Benefit for, 2.
 Chippendale (Mr.), last appearance of, 15.
 " " as 'Polonus,' 13.
 Chivot and Duru, *Madame Favart*, 51, 80.
Cinderella, at Drury Lane, 4.
 Clarke (Mr. J. S.) as 'Bob Acres,' 10; Dr. Pangloss, 11; 'Graves (Money),' 9; Major de Boots, 12; 'Toodles,' 10.
 Clarke (S.) and Clifton (L.) *Another Drink*, 57, 84.
 Clifton (Mr.) as 'Dick Dead-eye,' 50.
 Coghlan (Mr. C.) as 'Marquis des Arcis,' 62.
Colleen Bawn (*The*), at the Duke's, 64.
 Colman (G.), *The Heir-at-Law*, at the Haymarket, 12, 85; *The Iron Chest*, at the Lyceum, 17, 86; *The Jealous Wife*, at Drury Lane, 4; *The Poor Gentleman*, 47, 87.

Comédie Française (*The*), at the Gaiety, 25.
 list of pieces produced, 25.

Coming Home, 68.
 Compton (Mr. E.) as 'Florizel,' 3; 'Orlando,' 42.
Courtship, 62, 87.
 Court Theatre, 58.
Cousin Dick, 60.
 Covent Garden Theatre, 1.
 Cowper (Mr. J. C.) as the 'Old Shepherd' (*A Winter's Tale*), 3.
Crimson Cross (*The*), 19, 80.
Crisis (*The*), 8, 10, 78.
 Criterion Theatre, 41.
Cruise to China (A), 77.
Crutch and Toothpick, 63, 81.

D

Daisy Farm, 27, 87.
Daisy's Escape, 17.
Davy Crockett, 40.
 Delavigne, *Louis XI.*, at the Lyceum, 15, 83.
Desperate Adventures of the Baby (*The*), 51.
 Dillon (Mr. Charles) as 'Belphegor,' 2; as 'Laertes,' 2; 'Macbeth,' 3; 'Othello,' 3; 'Shylock,' 4.
Diplomacy, 33.
 Dodson (R.), *The Thames*, 70.
 Dolaro (Mdme.) as 'Rose' (*The Dragoons*), 57.
Don Giovanni in London, 74.
Dragoons (*The*), 56, 81.
Drink, 28, 82.
 Drury Lane Theatre, 2.
Dubourg (A. W.), *Just Like a Woman*, 88.
 Duke's Theatre, 64.
Duty, 36, 85.

E

East Lynne, 40, 68, 73.
 Eastlake (Miss) as 'Haidée Burnside,' 9.
 Edgar (Mr. E. F.) as 'Hastings,' 44; 'Polixenes,' 3.
 Eichberg and Woolf, *Alcantara*, 77.
 Elephant and Castle Theatre (*The*), 71.
Ellen; or, Love's Cunning, 9, 80.
 Elton (Mr. W.) as 'Aminadab Sleek,' 23.
English Gentleman (An), 27, 86.
 Ernstone (Miss) as 'Henriette' (*The Two Orphans*), 38, 68; 'Margaret Wentworth,' 68.
Eugene Aram, at the Lyceum, 15, 82; National Standard, 68.
 Everard (Miss) as 'Little Buttercup,' 50.

F

FARNIE (H. B.) and Searle (C.), *Venice*, 7.
 Farquhar (George), *The Beaux' Stratagem*, at the Imperial, 45, 85.
 Farren (Mr.) as 'Sharp' (*Money*), 9; 'Josiah Clench,' 54.
 Farren (Miss E.), 24, 27.
 Fernande, 62, 85.
 Flying Scud, 73.
 Folly Theatre, 56.
 Foot (Miss Lydia) as 'Amy Robsart,' 21.
 Forget-Me-Not, 16, 84.
 Forrester (Mr.) as 'Claudius,' 13.
 Fowler (Miss) as 'Perdita,' 3; 'Violet,' 10.

G

Gaiety Gulliver (*The*), 28.
 Gaiety Theatre, 22.
 Garrick Theatre, 77.
 Gay Deceiver (*A*), 63.
 Gilbert (W. S.) and Sullivan (A.), *H.M.S. Pinafore*, 40, 45, 49.
 Gilbert (W. S.) *Gretchen*, 39, 80; *Sweethearts*, 34, 82; *Wedding March*, 56.
 Girls (*The*), 53, 81.
 Globe Theatre, 47.
 Godfrey (G. W.), *The Queen's Shilling*, 32, 60, 81.
 Goetz (H.) *Taming the Shrew* (comic opera), 3.
 Goldsmith, *She Stoops to Conquer*, 44, 79.
Good for Nothing, 34.
 Grahame (Miss C.) as 'Lucy Franklin,' 59; 'Léonie de Villegontier,' 59.
Great Casimir (*The*), 27, 86.
 Grecian Theatre, 76.
Gretchen, 39, 80.
 Grossmith (Mr. G.) as 'Sir Joseph Porter,' 49.
 Grundy (S.), *The Snowball*, 51, 79.

H

HALLIDAY (A.), *Amy Robsart*, at the Adelphi, 20, 83; *Nicholas Nickleby*, at the Adelphi, 22, 88.
Hamlet, at Drury Lane, 4.
 " at the Lyceum, 13, 15, 18, 78.
 Harcourt (Mr. Charles) as 'Mercutio,' 11; 'Modus,' 20.
 Harc (Mr.) as 'Baron de Montrichard,' 59; 'Colonel Daunt,' 61; 'Lord Kilclare,' 59; 'Richelieu,' 32.
Harlequin Cinderella, at Astley's, 72.
 Harvey (F.), *The Mother*, 40.
 " *Married not Mated*, 40.
 Haymarket Theatre, 8.
Heads or Tails, 34.
 Heath (Miss) as 'Clotilde,' 62; 'Jane Shore,' 60; 'Lady Isabel Carlyle' and 'Madame Vine,' 40.
Heavy Fathers, 56, 81.
Heir-at-Law (*The*), at the Haymarket, 12, 85.
Henry V., at Drury Lane, 5.
H.M.S. Pinafore, at the Imperial, 45; the National Standard, 68; the Olympic, 40; the Opéra Comique, 49.
 Herbert (Mr. W.) as 'Jack Wyatt,' 55; 'Henri de Flavignel,' 59.
 Hervé, *Poulet et Poulette*, 24.
 Hickson (Miss K.) as 'Lady Teazle,' 42.
 Hill (Miss C.) as 'Eunice' and 'Bel Lorrimer,' 64.
 Hilton (B. H.), *Heavy Fathers*, 56, 81.
Hokey Pokey, the Fiend of the Fungus Forest, 76.
 Holt (Mr. C.) as 'Flotsam,' 64.
 Honey (Mr. G.) as 'Eccles,' 33, 34.
House that Jack Built (*The*), at the Surrey, 69.
 Howard (Bronson), *Truth*, 41, 79.
 Howe (Mr. H.) as 'Digby Grant,' 55; 'Josiah Clench,' 55; 'Sir Anthony Absolute,' 42; 'The Friar' (*Romeo and Juliet*), 11.
 Howson (Miss Emma) as 'Josephine,' 50.
Hunchback (*The*), at the Adelphi, 19, 80; at Sadler's Wells, 67.
 Huntly (Mrs.) as 'La Frochard,' 38, 68.
Husband in Cotton Wool (*A*), 56.

I

Ici on Parle Français, at the Folly, 58.
 Imperial Theatre, 44.
Injured Female (*An*), 62.
Iron Chest (*The*), 17.
 Irving (Mr. Henry) as 'Charles I.' 15; 'Claude Melnotte,' 15; 'Eugene Aram,' 15; 'Hamlet,' 13, 15; 'Louis XI.' 15; 'Mathias,' 15; 'Richelieu,' 15; 'Shylock,' 18; 'Sir E. Mortimer,' 17.
 Irving (Mr. Henry), *Benefit*, 15, 16.
It Is Never Too Late To Mend, 28, 78.

J

Jack and the Beanstalk, at Covent Garden, 1.
Jack the Giant Killer, at the Gaiety, 23.
 James (Mr. David) as 'Our Mr. Jenkins,' 55; 'Plintagenet Potter,' 54; 'Stout' (*Money*), 9.
Jane Eyre, 73.
Jane Shore, at the Surrey, 69.
Jealous Wife (*The*), at Drury Lane, 4.
Jerrold (D.), Black-Eyed Susan, 64.
Jilted, 43.
Jo, at the Surrey, 70.
Just Like a Woman, 88.

K

KELLY (Mr. Charles) as 'John Goring,' 9; 'Thomas Pye,' 9.
 Kelly (Mr. Charles), *Benefit* for, 11.
 Kendal (Mr. W. H.) as 'Colonel Blake,' 58; 'Frank Maitland,' 61; 'Gustave de Grignon,' 59; 'Master Walter,' 42.
 Kendal (Mrs.) as 'Countess d'Autreval,' 59; 'Kate Greville,' 61; 'Susan Hartley,' 58.
King Henry IV, *Part I.*, at the Olympic, 39.
 Knowles (S.), *The Hunchback*, 19, 80.

L

LACV (Mr. Walter) as 'Colonel Damas,' 15.
Ladies' Battle (*The*), 59, 80.
Lady of Lyons (*The*), at the Lyceum, 15, 82.
 (burlesque), 45, 83.
La Pétrichole, at the Folly, 57.
La Petite Mademoiselle, 7, 86.
La Poule aux Oeufs d'Or, 5.
Last Stroke of Midnight (*The*), 76.
 Leathes (Mr. E.) as 'Laertes,' 4.
Leococ, Angels; or, A Woman's Wit, 3; *La Petite Mademoiselle*, 7, 86; *The Great Casimir*, 27, 86.
 Leitch (Mr. G.) as 'Joe Stammers,' 68.
Les Cloches de Corneville 47.
 Leslie (Mr. F.) as 'Thibault,' 57.
Life, 75.
Life of an Actress, at the Haymarket, 10.
Light and Shade, 47, 87.
Little Cinderella, 63.
Little Quiritti Italian Opera Troupe, 41.
 Litton (Miss) as 'Miss Hardcastle,' 44; 'Mrs. Sullen,' 47.
Lord Dundreary (ballet), 3.
Lord Mayor's Day, 57.
Louis XI., at the Lyceum, 15, 83.
 Loveday (Miss) as 'Josephine,' 50.
Lucrezia Borgia, 16.
 Lyceum Theatre, 13.
 Lyons (Mr. E.) as 'The Bailie' (*Rob Roy*), 67.
 Lyons (Mr. R.) as 'The Dougal,' 67.
 Lytton (Lord), *Lady of Lyons*, at the Lyceum, 15, 81; *Money*, at the Haymarket, 9; *Richelieu*, 15; at the Adelphi, 21, 83; at the Lyceum, 15, 82.

M

Macbeth, at Drury Lane, 3.
 Macintosh (Mr.) as 'Dr. Penguin,' 58.
 McIntyre (Mr.) as 'Pierre' (*Two Orphans*), 68.
Madame Favart, 51.
 Maillart, *The Dragoons*, 56, 81.
 Majiltons (*The*), 69.

Maltby (A.), *Filted*, 43, 84.
Marionettes (*The*), 11.
Marigold, 41, 88.
Married not Mated, 40.
 Marston (Mr. Henry), Testimonial Benefit to, at the Lyceum, 15.
 Marylebone Theatre, 73.
Meg's Diversion, at the Criterion, 42.
Merchant of Venice (*The*), at Drury Lane, 4; at the Lyceum, 18, 88.
 Meritt (P.), *New Babylon*, 64, 70, 79.
 " and Pettitt (H.), *The Worship of Bacchus*, 40.
 Merivale (H.) and Grove (F. C.), *Forget-Me-Not*, 16, 84.
 Meyrick (Miss) as 'Georgina Vesey,' 9; as 'Miss Neville,' 44.
 Moncrieff, *Don Giovanni in London*, 74.
Money, at the Haymarket, 9.
Monsieur Le Duc, 31, 86.
 Moodie (Miss Louise) as 'Mrs. Goring,' 8; 'Lady Isabel' and 'Madame Vine,' 68.
 Mortimer (J.), *A Gay Deceiver*, 63.
Mother (*The*), 40.
Much Ado About Nothing, at the Haymarket, 11.
 Mulholland (Miss) as 'Josephine,' 45.
 Munroe (Miss Kate) as 'Serpentine,' 48.
 Murray (Mr. H.) as 'Falstaff,' 39.
 Murray (Mrs. Gaston) as 'Mrs. Penguin,' 58.

N

NATIONAL Standard Theatre, 68.
 Neilson (Miss) as 'Amy Robsart,' 20; 'Isabel of Bavaria,' 19; 'Julia,' 20; 'Juliet,' 11; 'Lady Teazle,' 20; 'Rosalind,' 11.
 Neville (Mr. H.) as 'Charles Surface,' 20; 'Master Walter,' 19; 'Perrine Leclerc,' 10; 'Pierre' (*Two Orphans*), 38; 'Sir Thomas Clifford,' 19.
New Babylon, 64, 70, 79.
 New Sadler's Wells Theatre, 65.
Nicholas Nickleby, at the Adelphi, 22, 88.
Nissor or Nothing, 10.
 Norton (Mr. Fleming) as 'Sir Joseph Porter, K.C.B.' 41.
Notre Dame de Paris (burlesque), 24, 80.

O

OLYMPIC Theatre, 38.
Opéra Comique Theatre, 49.
Othello, at Drury Lane, 3.
Our Boys, 53.
Our Domestics, 55.
 Outram (Mr. L.) as 'Horatio,' 4.
 Oxenford (J.), *The Two Orphans*, 38.

P

Pair of Them (A.), 24.
 Pantomime at Astley's, 72; *Britannia*, 75; *Covent Garden*, 1; Drury Lane, 4, 5; at the Gaiety, 23, 28; the Grecian, 76; New Sadler's Wells, 67; the Surrey, 69, 70.
 Park Theatre, 73.
 Pateman (Miss Bella) as 'Adrienne' and 'Madeleine' (*Proof*), 68; 'Julia,' 20; 'Lady Isabel' and 'Madame Vine,' 68.
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AN

ILLUSTRATED YEAR-BOOK

OF THE

LONDON STAGE

EDITED BY WILLIAM H. RIDEING

WITH FIFTY-TWO

SKETCHES OF SCENES AND CHARACTERS

By T. WALTER WILSON

1880—1881

SECOND YEAR OF ISSUE



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PUBLISHER'S NOTE.

THE favourable reception which was accorded to DRAMATIC NOTES on its first appearance has enabled the publisher to carry out the promise then made, that if successful, the issue should be continued annually.

The sketches of Mr. Wilson, which add so much interest to the NOTES, have this year been engraved by the new relief etching process of Messrs. Le Moussu & Co., by the use of which every touch of the artist is reproduced in absolute facsimile. The date of publication has been altered in order that the whole of the events of the year may be recorded and illustrated.

February, 1881.

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Dramatic Notes.

1880—1881.



The Old Love and the New. Act III.

I.

DECEMBER, 1879—JANUARY, 1880.

THE previous issue of DRAMATIC NOTES published early in December, 1879, owing to the date of its publication, did not include the events of that month; several new plays, therefore, remain to be noted.

On Dec. 1st., *Balloonacy*, an extravaganza, with music by Mr. Edward Solomon, and words by Messrs. Burnand and Stephens, was added to the programme of the Royalty Theatre; and on the 6th *After Long Years*, a one-act drama, adapted from the French of MM. Scribe and Camille by Mr. Sydney Grundy, was introduced at the Folly.

An afternoon performance on the 10th, at the Lyceum Theatre, for the benefit of Mr. William Belford, a well known and much-respected actor, suffering from ill-health, was in many respects the most interesting occurrence of the month. Mr. Albery's *Two Roses* was played, with Mr. Irving in his original part of Digby Grant; an address was spoken by Miss Ellen Terry; and the *Trial from Pickwick*, specially arranged by Messrs. Hollingshead and Dickens, gave many prominent

actors an opportunity of showing their sympathy by assuming subordinate parts.

On the 18th, *The Old Love and the New*, by Mr. Bronson Howard, was produced at the Court Theatre, and its success was at once assured. The name of Mr. James Albery was coupled with that of the author in recognition of his services in adapting the play to the English stage; but there is little difference between the version seen at the Court and that produced in the United States. As in the case of *Brighton and Truth*, by the same author, *The Old Love and the New* had its first representation in America. It was originally called *Lilian's Last Love*, and was acted at Chicago five or six years ago, at which time it did not meet with success. But when remodelled it was accepted by Mr. Palmer, of the Union Square Theatre, New York, where, under the name of *The Banker's Daughter*, it was played during nearly the whole season of 1878-9. It is a symmetrical comedy-drama, with a clever plot, and many strong situations. The finished art of Mr. Charles Coghlan was seen to advantage in the part of John Stratton, a man who, marrying a woman in the belief that the love he entertains is returned, subdues all his own feelings and interests when he discovers that she does not care for him but for another, and has only married him because it is in his power to save her father from ruin. Few situations seen on the stage in recent years have been more powerful than that which ends the third act of *The Old Love and the New*. The lover, from whom Lilian has been compelled to part by her marriage with Stratton, and who still fills her heart, quarrels in defence of her good name with one Carojac, and is killed by him in a duel. As he is dying, and Lilian is bending over him, protesting her love and explaining to him why she broke her vows, her husband enters, and now learns the cause of the unhappiness she has shown in her married life. There is no upbraiding, no chiding. He takes his wife gently away and wraps his cloak around her as if to shield her from calumny. Later on, in answer to his reproaches, she declares that she has respected his honour and fulfilled her duty. "What care I for duty, honour?" cries the deceived husband. "Duty! Honour! Who spoke of duty or of honour? I spoke and speak of love—of that love which in a wife is the sole invulnerable armour of a husband's honour—of that love without which honour is valueless, and life a blank—of that love in which honour dwells as unconsciously as flowers bloom, and water flows. God help the husband whose honour is pro-

tected by duty alone!" The self-abnegation of Stratton eventually wins Lilian's heart, and their reconciliation is prettily brought about through their child. The comedy element is supplied in Mr. George Washington Phipps, an American business man, with limited time for pleasure, and an omnivorous appetite for sight-seeing, who is extraordinarily active, immensely practical, idiomatically laconic, and invariably chivalrous. This part was admirably played by Mr. G. W. Anson.

A new play by Messrs. Besant and Rice was produced at the Olympic on the 18th, and although much was expected of it, these authors having shown qualities essentially dramatic in their novels, *Such a Good Man* proved very unsuccessful.



MR. AND MRS. KENDAL IN *The Falcon*.

The English stage is not in so prosperous a condition that any contribution to it by a poet of Mr. Tennyson's fame can be regarded with indifference, however slight the piece may be, or however probable it may seem that it will not be found suitable to the exigencies of theatrical representation. The production of *The Falcon* at the St. James's Theatre on December 18, was important rather from the impoverished state of the poetic drama in England than from its own intrinsic value. It is a one-act piece, founded by the laureate on a story in the *Decameron*, and introduces only four characters. The Count Alberighi has

long been in love with the Lady Giovanna, but a feud as deadly as that between the Montagues and Capulets having divided the two families, marriage between them is impossible. She weds another, and the Count isolates himself in a country villa after having spent his fortune in vain endeavours to secure her affections. The period chosen by Mr. Tennyson is when the lady, now a widow, comes after many years to implore a boon from her old lover. Her little son has met the Count and has fallen sick with a childish desire to possess his favourite falcon ; the object of his mother's visit is to secure it for him. She is averse to craving any favour from the Count, and to delay the moment when the request must be made she entreats him to let her break bread with him. But so bare has the house become, that Filippo, one of his servants, declares that nothing is left but the shelves and hooks, and that he could hang himself on the hooks when he sees the shelves. Having no other dish to offer his guest than the falcon the Count kills the bird. After the repast the lady with great delicacy mentions the illness of her child and his desire. When she is told how impossible its gratification is, she is overcome by the last evidence of the Count's generosity in the sacrifice of his pet, and a mutual avowal of love closes the pretty little piece, which, though undramatic, is graceful and interesting. Whilst marred by some affectations, *The Falcon* is cast in a noble mould, and with the two principal characters in the hands of Mr. and Mrs. Kendal it was very favourably received by a brilliant audience.

During the career of the piece the falcon died, and of it the critic of the *Daily News* has written an obituary :—“ Of late, tokens had been observed in the bird of depression of spirits, whether arising from the burden of an honour unto which she was not born, or from a foreboding that the fate of her nightly slain and roasted ‘ property ’ representative might one day prove a dismal reality, is not known. Her end, however, was, we regret to say, the result of an accident. For certain reasons it was deemed advisable to keep her in a darkened chamber where her exclusively carnivorous propensities were duly provided for ; and here one day last week she was discovered under circumstances which showed that she had slipped from her perch, and being unable in the entanglement of her chain to recover her footing, had drooped and died. Between the bird and the representative of the elegant and disconsolate Federigo there had grown up a sincere attachment. Her end is the more melancholy from the circumstance that had

she only been able to keep upon her perch till Friday last, when the play was performed for the last time, the St. James's falcon would have enjoyed for the remainder of her days, under the protection of Mr. and Mrs. Kendal, an honourable retirement, amidst scenes more consonant with her early associations and the habits of her tribe."

On Boxing Night Holcroft's *Road to Ruin* was revived at the Vaudeville Theatre; and at the Folly, the place of Mr. Toole, who temporarily withdrew, owing to the death of his son, was filled by Mr. H. J. Byron in his own comedy, *Not such a Fool as he Looks.*

At the end of the year *The Merchant of Venice*, with Mr. Henry Irving as Shylock, and Miss Ellen Terry as Portia, had started on that prosperous career at the Lyceum Theatre which was not brought to a close until the following autumn. A masterly criticism of this performance has been written by the critic of the *Daily News*. Mr. Irving's impersonation, he has well said, differs in no small degree from the recorded performances of his predecessors. "He is not the decrepit Jew of the middle period; he is not the grotesque Jew against whom the earliest of Shakespearean editors protested. Neither is he the unbent and not easily provoked creature who in the person of Mr. Charles Coghlan shocked the preconceived notions of the audience at the previous revival of *The Merchant of Venice* at the Prince of Wales's Theatre. Malignant by nature he scarcely seems to be, though the ever present hunger for retaliation on behalf of himself and his race gathers strength from persecution, till it reaches its height in the famous scene with Tubal. He is lean of visage, pale, and of somewhat melancholy aspect, with spare grey locks and thin grey beard, in which streaks of black still linger. His sober brown gaberdine, his burgess's belt and pouch complete the picture. Shylock, in brief, is represented by Mr. Irving as an old, though not a very old man. The most striking departure of all is the comparatively listless air of his performance in the trial scene, only relieved as it is once or twice by outbursts of ferocious eagerness. But the prevailing mood in this scene is that of a mind that has brooded over vengeance until the sleepless eyes have grown hollow, the mind become vacant, the outward world endowed with a weird, unreal aspect, and vengeance itself is like the predominant image of a dream. Thus in the end even hatred seems to fade out, and when Gratiano's brutal jest arouses him, he simply fixes his eyes slowly upon his persecutor, shakes his head, and turning, dis-

appears from the scene with a slow walk and downcast looks. That the tendency of the performance is to lessen our hatred of the Jew, to give prominence to his wrongs, to suggest that even his avarice is but the habit of a persecuted tribe, eager to possess in worldly wealth a means of defence, is true enough ; but the reader of the play unquestionably figures to himself a creation of more inward energy, of more mental readiness, of more restless, watchful instinct of self-defence than Mr. Irving depicts." The Portia of Miss Terry had already become familiar through the revival of the play at the Prince of Wales's Theatre four years previously, and it is not too much to say that her admirable acting won no less applause than that of Mr. Irving.

On January 3rd *The Lord of the Manor*, in three acts, adapted by Mr. Herman Merivale from Goethe's *Wilhelm Meister*, was produced at the Imperial (formerly the Aquarium) Theatre. The dialogue was witty, crisp, and always to the point, but the inherent difficulties of Mr. Merivale's task were not overcome. On the 3rd, also, the revival at the Folly of Mr. Byron's comedy, *Married in Haste*, gave the public an opportunity of seeing the author in one of his most characteristic parts, that of the epigrammatic saunterer about town, Gibson Greene. On the 12th the Royalty was opened by Miss Jennie Lee with *Midge*, a comedy written for her by her husband (Mr. Burnett) and Mr. Martin. On the 15th *My Enemy*, a farce in two acts, adapted from the French by Mr. Robert Reece, was added to the programme of the Olympic, and on the 17th Mr. Byron appeared at the Folly as Matthew Pincher in his own comedy, *Cyril's Success*, one of the best pieces of work he has ever done, and which, even if existing alone, would establish him as a genuinely clever playwright. On the 18th Mr. Bronson Howard's comedy, *Saratoga*, revised and renamed *Brighton* by Mr. Frank Marshall, was revived at the Olympic.

On the 29th *Ourselves*, a new comedy by Mr. Burnand, was seen at the Vaudeville. Its career was brief, but in an amusing review of it the author claimed that the cause of its failure was not in the play itself, but in a combination of unfortunate circumstances, among which he includes the fact that he could not superintend the last four rehearsals ; that the managers of the theatre (Messrs. James and Thorne) had duties behind the scenes which hindered them from being wholly at ease when on the stage in important characters ; that some of the actors were imperfect in their lines, and that on the opening and following nights a dense fog kept the public at home.

On January 31st, the Haymarket Theatre, with its interior rebuilt and redecorated, was opened under the management of Mr. and Mrs. Bancroft, the play selected for the occasion being the late Lord Lytton's *Money*. The comedy was not new to the Bancroft management. It had been revived by them at the Prince of Wales's Theatre on May 4th, 1872, and continued on the stage for two hundred and four nights. The cast then was a memorable one, including Mr Charles Coghlan as Evelyn, Miss Fanny Brough as Clara Douglas, Mr. F. Dewar as Benjamin Stout, Mr. Charles Collette as Lord Glossmore, Mr. Bancroft as Sir Frederick Blount, Mr. Hare as Sir John Vesey, Mr. George Honey as Graves, Mrs. Leigh Murray as Lady Franklin, Mr. Archer as Dudley Smooth, Mrs. Bancroft as Georgina Vesey, Mr. E. Dyas as Sharp, and Mr. F. Glover as the Old Member. An interesting fact connected with this revival was the presence of the distinguished author. A second revival at the

same house took place at the end of May, 1875, when Mrs. Bancroft for the first time essayed the rôle of the vivacious Lady Franklin, and made an addition to her already long list of triumphs. Mr. Collette was the Sir John Vesey; Mr. Teesdale, Lord Glossmore; Mr. A. Wood, Stout; Mr. Denison, Sharp; Miss Ellen Terry, Clara Douglas; and Miss Carlotta Addison, Georgina Vesey; Mr. Bancroft and Mr. Honey appearing in the parts before associated with their names. At this third revival, celebrating the opening of the new house, Mr. H. B. Conway was the Alfred Evelyn; Mr. Forbes Robertson, Lord Glossmore; Mr. Odell, Sir John Vesey; Mr.

MRS. BANCROFT AS LADY
FRANKLIN.
(*Money.*)

Arthur Cecil, Mr. Graves; and Mr. Bancroft, Sir Frederick Blount. The most notable impersonation was that of Lady Franklin by Mrs. Bancroft, whose acting in this part compelled unanimous praise.

The mounting of the play, it should be unnecessary to say, was sumptuous; and the commodiousness and decorations of the new theatre excited general admiration. But there was a "scene" not mentioned in the programme, nor belonging to the



play. The Haymarket pit, formerly one of the most comfortable in London, was no more. The pittites found themselves not on the floor of the auditorium, but up in the second balcony, and the change, though it had been duly announced, led to a demonstration. As soon as the curtain rose, discovering Sir John and Georgina Vesey, a noisy protest went up from the second circle, and Mr. Bancroft came to the front, and endeavoured to obtain a hearing. "Ladies and Gentlemen," he said, "will you first allow me to express my sincere regret"—(Cries of 'Where's the pit?')—"my sincere regret at this disturbance, of which, I fear, I am alone the innocent cause." (Interruption. "If you will allow me to speak to you"—(Cries of 'Where's the pit?')—Gentlemen—"I am not about to ask you a favour. I have never yet asked that of the public, because I have no right to do so; but I am going to ask you to pay me a debt as a Theatrical Manager for fifteen years. You will at least admit that I am entitled to your respect." (Loud cheers, and cries of 'Where's the pit?') "I am quite unprepared to address you, and in my agitated state you must take my words as they come. You ask me 'Where's the pit?' I am a business man, and I daresay I am talking to many other business men. I can only tell you, with all respect, what I have told you in the newspapers. Remember, I don't take you by surprise. You have all known since July that there would not again be a pit in this theatre." (A voice—"We didn't want to know it.") "Gentlemen, I will tell you my reason in three or four words. I can't afford it. However anxious I may be to follow the example and traditions of those who have been here before me, I am not anxious to emulate them in one respect. Has any money been made in this theatre with the whole floor given up to the pit? A theatre, gentlemen, is a place of business. However inadequately I may express myself, I give you common sense reasons. It is useless"—(Here "Three cheers for Bancroft" were called and heartily given, and his question "Will you listen to the play?" having elicited another cordial response from the majority, he retired and the comedy was allowed to proceed.)

The merits of the question were widely discussed in the public prints. Mr. John Hollingshead said, "The only shadow of an excuse for this outbreak of theatrical protectionism was the comfortable character of the lost pit. In one of the worst-constructed houses ever built, it was the one place where all those who were fortunate enough to get seats could see, hear, and breathe. The pit visitors enjoyed this place for fifty years

at too moderate a price, while their wretched superiors were ricking their necks in the dress circle, or cramping their legs in the private boxes. Now the turn of the superiors has come, but

who has any right to grumble?" Mr. Byron referring, we suppose, to his venture at the Alexandra Theatre, Liverpool, said:—"I was once, most unfortunately for myself, the manager of a theatre without a pit; the floor was arranged precisely as is that of the new Haymarket, and the pit audience were relegated to what was somewhat ludicrously termed the pit circle. This was before the construction of the Opera Comique or the Charing Cross Theatre, both of which houses were some time ago without a pit—the former one is so still. The theatre was built



MESSRS. BANCROFT AND CONWAY.
(*Money.*)

to accommodate 'fashionable' patrons, and the arrangement was universally pronounced a failure, the wealthy proprietors eventually being only too glad to reconstruct their house and replace the pit. . . . But Mr. Bancroft has a perfect right to do as he pleases with his own property, and there would have been as little excuse for the outbreak had the loungers of Regent Street raised a riot on the removal of the covering in the quadrant."

The position of the malcontents appears to be wholly untenable on any reasonable grounds. Mr. Bancroft certainly has a right to do as he pleases with his own property. For many years, in most theatres, the pit has been the best part of the house, and the patrons of it have had a better view of the stage for two shillings or half-a-crown than persons in the boxes or upper circle paying a higher price.

II.

FEBRUARY.

The beginning of February had a special interest for the many admirers of Mr. W. G. Wills, two new plays of his being produced, and though they were wholly different in style, both



MR. NEVILLE AS ST. CYR.
(*Ninon.*)

proved successes. The first, a drama in four acts, was introduced at the Duke's Theatre on February 2nd, and created not a little surprise by its lack of resemblance to any of the author's previous work. *Forced from Home*, as it was called, was sensational to the last degree, with a real cab and a real horse, but the play was apparently much appreciated by the audience. *Ninon*, produced at the Adelphi on February 7th, was more worthy of the author of *Charles the First* and *Olivia*, and was acted in a way that gave it the best possible chance, and secured for it a decided approval. It has an original plot based on incidents in the French Revolution. The scene opens in the workshop of Baget, an old jeweller, who is found discussing with Marat the wrongs he has suffered at the hands of St. Cyr. Marat has been insulted by St. Cyr, but the injuries of old Baget are more serious: St. Cyr has seduced his daughter and driven her into an early grave. Marat proposes a plan by which they may secure revenge. The dead girl's sister Ninon shall dress herself as an aristocrat, and hags in Marat's employ shall hunt her through the streets when St. Cyr is known to be by. The gallantry of St. Cyr will induce him to rescue her, and she, accepting his hospitality, will gain his confidence and obtain proofs of his suspected treachery to the Republic. At the end of the first act the scheme is seen to be partly successful, and Ninon is an inmate of St. Cyr's house, gloating over the prospect of revenge. In the second act, after the lapse

of a month, St. Cyr has declared his love for Ninon, who draws him on, and puts him to a severe test by reciting some lines descriptive of the last hours of the murdered Marie Antoinette, and by displaying the Bourbon colours; as he kisses these she cries, "You are a Royalist." His full mind is opened to her; and she is shown the Dauphin, whom, in sight of the audience, he has rescued from the custody of Simon the shoemaker, and for whose escape arrangements are being made. The moment at which the avowal is made is that at which Marat and his guards are expected. They arrive, and the discovery of the Dauphin seems inevitable. One spot alone is there which is sacred in a house, every corner of which is subject to search—the spot on which Ninon stands. With her cloak she covers the young prince, and the searchers retire with no evidence. The momentary relenting, ascribable in part to a womanly feeling in favour of the fugitive prince, once having been overcome, Ninon sends for her father that he may slay her lover. The fourth and final act takes place in an apartment in St. Cyr's house. "Be my wife to-day," says St. Cyr to Ninon. "Are you afraid of death?" asks Ninon. "Death holds daily drill, and I am not unsteady in the ranks," cries St. Cyr—this being one of the many fine lines in the play. Ninon tells her sister's sad story. "I knew her," admits St. Cyr. "Murderer of my sister," exclaims Ninon, "Know me too! I am her avenger." St. Cyr explains that his name had been forged to lure her sister from her home and to betray her. He produces a letter which proves his statement true. He declares that he has avenged the dead sister, for her betrayer has fallen by his hand. Horror at her position fills the mind of Ninon. The full consequences of her treachery come before her; the mob is howling at the doors; she pleads for his love; confesses that her heart is his; secures his forgiveness for the part she has played; and suggests, as a means of safety, that he shall marry her at once, and lose his aristocratic repute and the hatred of the Republican mob. That mob breaks down the doors, but explanations ensue, and as the curtain falls those who come to curse remain to bless.

"*Ninon*," Mr. Joseph Knight has written, "has all the requirements of an Adelphi melodrama, and it has something more. In psychology and dramatic grip it carries us back to old times, and it puts to open shame much puny workmanship of the day." But though an excellent piece of work, it went begging from manager's door to manager's door before it was accepted,

and Mr. Knight has related how about twelve years ago it was entrusted to him for disposal. He says there was scarcely a manager in London to whom it was not sent. It was submitted to Miss Kate Terry and then to Mr. Webster. "After this it wandered to Drury Lane, the Olympic, and every theatre in London to which a piece of this class could be offered. Miss Neilson saw it and wept over the sorrows of its heroine, and Miss Ellen Terry was half disposed to accept a part that had commended itself to her sister. Artists one and all were struck with its remarkable power, but managers were less sensible to its merits. They coquetted with it and talked about it, but none of them would purchase it. One held that a play in blank verse was a predestined failure. Mr. Gilbert, Mr. Wills, and Mr. Merivale had not then brought the world to a different opinion. Another would not look at a piece dealing with the French Revolution; a third had played before a piece too closely resembling it. The poor drama was, to suit varying tastes, turned inside out, and, once more, outside in; was broken up into prose, and then reshapen into verse. All was alike futile. Mr. Wills, meanwhile, made a fine *début* in the drama with the *Man o' Airlie*. Then followed the splendid series of historical plays, which are now the property of dramatic history. Everything he had written found acceptance except the play I had taken in charge. With this, in utter discomfiture, I had ceased to concern myself. Its very existence was, in fact, slipping from my memory. Great indeed, then, was my astonishment, and scarcely less my pleasure, in finding in the play which warmed an Adelphi audience to such enthusiasm as is rare to see, the same work which had vainly been bandied from pillar to post."

A curious point was raised during the play between the author and the audience. The latter enthusiastically demanded the presence of the former to receive its applause, and when it was announced that he had left the theatre the cheering was changed to groans and hisses, as an intimation that it was considered unfair that he would not exhibit himself as well as his play.

The revival of the *School for Scandal* at the Vaudeville, in which Mr. John Clayton appeared as Joseph Surface, Mr. Howe as Sir Peter Teazle, Mr. W. Herbert as Charles Surface, Mr. Thorne as Crabtree, Mr. David James as Moses, Mr. Lin Rayne as Sir Benjamin Backbite, Miss Kate Bishop as Lady Teazle, and Miss Sophie Larkin as Mrs. Candour, was favourably received.

On the 14th a new comedietta by Mr. G. R. Walker, entitled *In the Orchard*, was added to the programme at the Folly; but was scarcely sufficient in merit to fulfil the not very exacting purpose of "playing an audience in."

On the 21st *Forget-me-Not*, by Messrs. Merivale and Grove,



MR. CLAYTON AND MISS GENEVIÈVE WARD IN *Forget-me-Not*.

which had been first produced by Miss Geneviève Ward, at the Lyceum Theatre, in August, 1879, was chosen for the reopening of the Prince of Wales's Theatre under the management of Mr. Edgar Bruce; and Miss Ward was again seen as Stéphanie, an impersonation said to be in many points worthy of Ristori or Rachel. The success of this play was very remarkable, and it was only withdrawn at the close of the season to be revived in the following September.

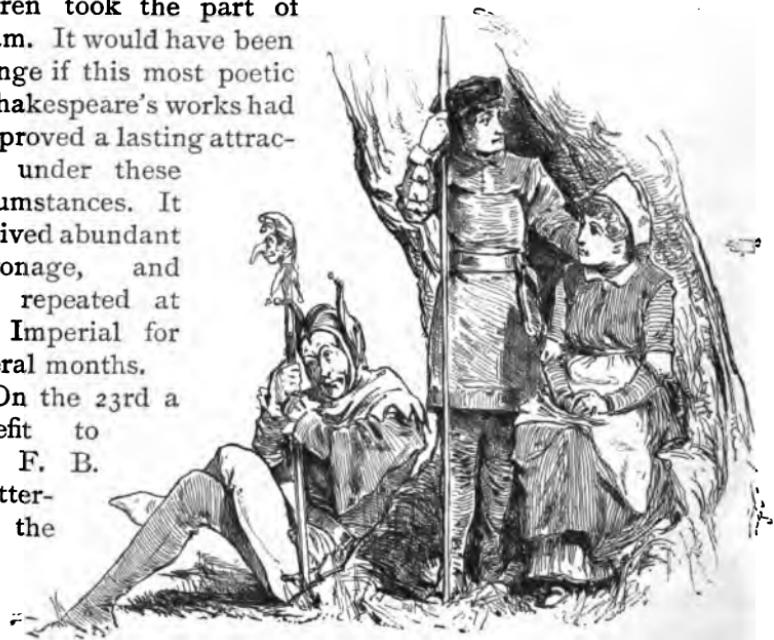
On the 14th of February *The Merchant of Venice* reached its one hundredth night at the Lyceum, and Mr. Irving celebrated the event by a supper in the building formerly occupied by the Beefsteak Club, to which some three hundred guests were invited. In answering a speech by Lord Houghton Mr. Irving mentioned the curious fact that he had received a five-act play in blank verse called *The After Life of Shylock*. He thought something might be made of it, and it was certain that the sympathy of the tribe would go a great way towards ensuring success, for they now came from all parts to see Shylock. But

so far this ambitious effort has not been seen, and Mr. Irving no doubt has abandoned his idea of producing it.

On the 16th Mr. Charles Reade's *Drink* was withdrawn from the Princess's Theatre after a most successful career, and was followed by Mr. Boucicault's familiar *Streets of London*, which was first produced at this theatre in 1864, when it ran for two hundred and nine consecutive nights. It has been one of the most popular pieces of our time, and though adapted from the French it is a touching and interesting picture of English life. Mr. Warner played the part of Badger with considerable success.

On the 25th *As You Like It* was revived at the Imperial Theatre, with an elaboration of detail and a strength of cast that firmly established it in the public favour. A clever little introduction to the play was provided by the manageress, Miss Lytton, for distribution among the audience; the scenery was good; the costumes, designed by Mr. Forbes Robertson, were very pretty, and a judicious selection of music added to the attractiveness of the production. Miss Litton as Rosalind was never seen to better advantage. It was said of her that she took the audience into Arden with her. Mr. Herman Vezin played Jacques, and gave a sound scholarly reading of the part; Mr. Lionel Brough proved a satisfactory Touchstone, and Mr. Farren took the part of Adam. It would have been strange if this most poetic of Shakespeare's works had not proved a lasting attraction under these circumstances. It received abundant patronage, and was repeated at the Imperial for several months.

On the 23rd a benefit to Mr. F. B. Chatterton, the late



MISS LITTON, MISS CRESSWELL, AND MR. BROUH IN *As You Like It.*

manager of Drury Lane, was given at the Covent Garden Theatre, one of the features of which was the *Trial from Pickwick*, with Mr. Toole as Serjeant Buzfuz. During this month the Dramatic Fine Art Gallery was opened at No. 168, New Bond Street, under the management of Mr. G. W. Anson, all the pictures at which had a distinct dramatic interest.

III.

MARCH.

On March 1 nineteen of the principal theatres were open. *Money* was still "running" in the Haymarket; *The Merchant of Venice* at the Lyceum; *The Queen's Shilling* at the St. James's; *Betsy* at the Criterion; *Les Cloches de Corneville* at the Globe; *Rothomago*, the Christmas piece, at the Alhambra; *The Old Love and the New* at the Court; and *Madame Favart* at the Strand. But during the month several changes were made, notably at the Vaudeville, the Globe, the Court, and the Folly.

On the 6th a delicate and prettily-written comedietta, by Mr.

Theyre Smith, entitled *Old Cronies*, was first seen at the St. James's Theatre, the two parts in it being taken by Mr. Mackintosh and Mr. Wenman. It is a simple character sketch, but so dexterously managed by its author, and so finely acted, that it may be taken as almost a model of what a comedietta should be.

An old bachelor

who has fallen in love consults his "crony," another old bachelor, as to the most appropriate method of proposing to the lady. They discuss the matter and debate as to the relative efficacy of a personal interview, a letter, or a telegram, but having at length decided upon the last as the most suitable medium for the avowal, a reply is received that the object of the discussion has been married to "another." The subject is literary, not at all dramatic; but it is witty, and the simplicity



MESSRS. MACKINTOSH AND WENMAN IN *Old Cronies*.

and naturalness of the story and the acting more than compensate for its lack of absorbing interest.

At the same theatre, on the 13th, Mr. Tom Taylor's three-act comedy, *Still Waters Run Deep*, was revived with all the care and liberality that distinguish the management. As Mrs. Sternhold, Mrs. Kendal made a marked success, and the vehement passion of the deceived woman was indicated by her with great force and subtlety. As Mr. Potter, Mr. Hare completely overcame his individuality, giving a clear and emphasised interpretation of a character having no point of resemblance with his own. Mr. Terriss was a vivacious Captain Hawksley, and John Mildmay may be set down as one of Mr. Kendal's most successful impersonations.

On the 17th another new comedietta was produced at the Folly, as a supplement to a new comedy in four acts by Mr. Douglas. The former, *A Quiet Pipe*, by Miss Cowen and Mr. Samuel, involved in its slender and not very original plot the repugnance of a bride to her husband's pipe; the deceit which became necessary for him to secure his smoke, and the consequent misunderstandings and explanations. The comedy, *Rival Candidates*, was built in what has come to be known as the Robertsonian model, and proved that a model is of little use without material, and it was very soon withdrawn.

Mr. Alfred Maltby deserves credit for having produced one of the best comediettas we have—*Two Flats and a Sharp*, and on the 20th the Criterion afforded an opportunity of seeing another trifle from his pen, *Verbum Sap.*, an amusing little piece which engaged the services of Mr. Lytton Sothern and Miss Mary Rorke.

On the 13th a new piece, *The Battle of the Heart*, was produced with some success at the Duke's, and at the fall of the curtain there was a call for the author. "Ladies and Gentlemen," said Mr. Clarence Holt, the manager, "the author has been dead some eighteen years." During all this time his work had been in abeyance, such being the chances of dramatic literature. The author was Mr. J. H. Wilkins, who, Mr. Moy Thomas informs us, some thirty years ago was an actor of small parts at the minor theatres. His *Civilisation*, a five-act play, partly in verse, founded on Voltaire's story entitled *L'Ingénú*, was brought out in 1852 at the City of London Theatre, in Norton Folgate, and was revived very shortly afterwards at the Strand, and again a few months later at Drury Lane Theatre. *The Egyptian*, by the same writer, produced about the same time, though less

popular in its subject, was also a work of promise; but unhappily Mr. Wilkins died in the September of the same year. *Civilisation* has since been frequently revived; and it became a stock piece in America, where the acting both of Mr. Anderson and Mr. Wallack long made the Huron a popular personage.

On March 27th a very agile troupe of pantomimists, the Hanlon Lees, appeared at the Gaiety Theatre in an adaptation by Mr. Robert Reece, of *Le Voyage en Suisse*, an entertainment in which they had met with great success in Paris.

On the same evening a new play by Mr. Charles Wills was seen for the first time at the Vaudeville. After the failure of

Ourselves and the limited success of their other programmes since the withdrawal of *Our Boys*, it was hoped that Messrs. James and Thorne would find some encouragement for themselves and for their company in the new piece. But *Cobwebs*, as Mr. Wills called his work, wearied the audience, and was a more pronounced failure than Mr. Burnand's comedy, though its cast included the managers, Mr. H. Howe, Mr. W. Herbert, and Mr. C. Garthorne.

On the 27th also, *The Naval Cadets*, a comic opera by Richard Genée, was produced at the Globe Theatre. The plot was neither fresh nor interesting, but the music, though not "catching," was sweet, and in a few numbers of great merit. The cast included Mr. Harry

MDME. DOLARO AS GUISETTI. Paulton, Miss Violet Cameron, and Mdme. Selina Dolaro. The dresses were

as sumptuous and the scenery was as pretty as they always are at the theatres under Mr. Henderson's management, but the piece did not succeed so well as its two famous predecessors, one of which, *Les Cloches de Corneville*, was substituted for it at the end of six weeks, while the other, *Madame Favart*, was still filling the Strand Theatre.

Themis, a farcical comedy, based on the French of Sardou—*Les Pommes de Monsieur Voisin*—was produced at the Royalty on the 29th, and it may be said to have strengthened the "bill," in which *Balloonacy* still held a place.

Mr. Byron and Mr. Toole understand one another very well,



and when the writer engages to supply the actor with a part it is with a sympathetic knowledge of his capabilities that leaves little doubt as to the result. How well and how often these two have worked together is well known, but though it is said that *The Upper Crust*, produced at the Folly on March 31st, was not originally designed for Mr. Toole, it is certain that Mr. Byron has seldom written a part which becomes that comedian more than does that of Mr. Barnaby Doublechick, the central character in the play. The story is simple, but it is developed with Mr. Byron's customary neatness. Have we not met Lord Hesketh

in some of this gentleman's previous work—the impoverished nobleman with a disreputable past, who barters social power for money—and Sir Robert Boobleton, the silly and slangy young baronet—and the aristocratic Kate Vennimore, to whom pure hearts are very much more than coronets, and simple faith than Norman blood? We fancy, also, that we have



MR. TOOLE AS MR. BARNABY DOUBLECHICK.
(*The Upper Crust*.)

before seen somebody very much like Mr. Barnaby Doublechick, the *parvenu* tradesman into whose life the ostracism of society cuts like a knife, and who is willing to make any sacrifice to secure the recognition of the "upper crust." But so well is this part conceived by the author, and so well played by Mr. Toole, that we can only see it with a feeling of gratitude to both. The exultation of Mr. Doublechick when in the third act he is able to snub the "bart." whom he had designed to be his daughter's husband, because he finds that the lover of her choice is a viscount and not a poor architect as supposed, is one of the best bits of acting Mr. Toole has ever done; he quivers and glows with self-satisfaction as he realises that the coveted "upper crust" is his. At the first performance the approval was emphatic, and at the end of March there was nothing pleasanter to record than the success at the Folly.

IV.

APRIL.

On the 3rd of April *The Pirates of Penzance*, a new operetta by Messrs. Gilbert and Sullivan, was seen for the first time by a London audience at the Opera Comique, under the management of Mr. D'Oyley Carte, when its droll libretto and pretty music were received with much applause. It was performed in New York on Wednesday, December 31st, by an English company, including Mr. J. H. Riley as the Major-General, Mr. Brocolini as the Pirate King, Mr. F. Clifton as the Sergeant of Police, Miss Blanche Roosevelt as Mabel, and Miss Jessie Bond as Edith. Mr. Sullivan conducted the orchestra on this occasion, and Mr. Gilbert appeared on the stage as one of the pirates. To secure copyright for it in this country it was necessary that it should be produced in England as early or earlier than in America, and as the Opera Comique was not ready for it as soon as the New York Theatre, the law was fulfilled by a performance being given at the Theatre Royal, Paignton, on December 30th. Nothing ever before seen at the Theatre Royal, Paignton, attracted so much attention ; and when the operetta was given at the London theatre its taking airs and peculiar humour were already well known to many of the audience. Its success was immediate, and to those who are fond of melody, and weary of the jingle of the music and the vapid indecency of opera bouffe, the success was very gratifying. The words are deliciously Gilbertian ; the most preposterous things are uttered by the characters in the most serious way ; all the ordinary rules of life are perverted after the author's own fashion, and the maddest folly is clothed with a gravity that makes it more laughable than if its true quality were thrust upon the audience through the medium of a grinning mask. Frederic, the hero, has been apprenticed to a gang of pirates, who dress picturesquely after the Red Rover style, with red caps, short jackets, and skirts reaching to the knee. The pirates' lair is somewhere near the charming little town in Cornwall which gives the opera its name, and from it they swoop down on the passing Cunarders, and Inman and White Star Liners, never, however, doing harm to any one who claims their mercy on the ground of his orphanage. Their tenderness in treating orphans has become known, and as whenever a ship falls into their hands all on board invariably claim to be parentless, the corsairs find their business rather dull and unprofitable. Frederic's apprentice-

ship is the result of a mistake. He was left as a child to the care of Ruth, his nurse, who has been instructed to apprentice him to a *pilot*, but who, misunderstanding the word, has indentured him to a *pirate*, a calling which he abhors, though from a high sense of duty he is cheerful and energetic in scuttling and pilfering. When the last day of his servitude comes he tells his king that he is sorry to leave him, but that from that day forth it will be his object in life to hunt down all pirates remorselessly, a statement which the king receives with the deepest sorrow. Ruth is passionately in love with Frederic, and he, never having seen any other woman, accepts her on condition that she proves both young and fair, which, though forty-seven years old, she claims to be. Soon after this the pirates start on one of their expeditions, leaving Frederic behind; and then comes upon the scene a bevy of some seventeen very pretty girls, the daughters of Major-General Stanley;

the youngest of whom, Mabel, instantly falls in love with the apprentice, despite his alarming costume. The pirates return, and express their determination to marry the other girls. But at this juncture their father, the Major-General, appears, and saves his children by declaring himself to be an orphan, in words that move the pirates to tears. The scene of the second and last act is a ruined chapel on an estate which the Major-General has recently acquired, and hither comes that gentleman to bewail the falsehood he has told the pirates, for he is not an orphan and never was one. He cannot sleep through the prickings of his conscience. But when he learns

MR. BARRINGTON AND MISS DE LA RUE.

(*The Pirates of Penzance.*) that Frederic intends to exterminate the men to whom the falsehood has been told he is comforted. Frederic is confronted, however, by Ruth and the Pirate King, and she confesses that, to avenge the injury he has done her in rejecting her, she has betrayed the secret of his birth. His indentures have not yet expired; he is not twenty-one, but having been born on the 29th of February, in a leap year, he is legally a little boy of five, and will not be of age until 1940. This paradox intensely amuses them all, and they join in a laughing trio. Frederic's sense of duty, of course, compels him, despite



the entreaties of Mabel, to return to the pirates, and to reveal to them the fact that the Major-General is not an orphan, whereupon they vow vengeance on the author of the deceit. They find the Major-General in the chapel, and though they overcome a squad of policemen who are secreted there to capture them, they yield to the sergeant when he calls upon them to surrender in Queen Victoria's name. Some explanations follow, and it then appears that all the pirates are young noblemen who have "gone wrong," and they pair off with the general's daughters, and once more assume their legislative functions in the House of Peers.



MR. GROSSMITH AS THE MAJOR-GENERAL.
(*The Pirates of Penzance.*)

comedy in three acts by the late Mr. Buckstone, which was first produced at the Haymarket in August, 1834, when its cast included Mr. W. Farren, Mr. Vining, Mr. Buckstone, Mrs. Glover, Miss Faucit, and Mrs. W. Clifford. On the present occasion Mr. James was seen as Samuel Coddle, Mr. W. Herbert as Lionel Lynx, Mr. Thomas Thorne as Henry Dove, Miss Marie Illington as Mrs. Lynx; Miss Kate Bishop as Mrs. Younghusband, and Miss Larkin as Mrs. Dove. The revival was a success. A curious reference to this comedy is made in the "Narrative of the King of Saxony's Journey through England and Scotland in 1844." The writer, Dr. Carus, states that, after dining with Lord Aberdeen, he drove to the Haymarket Theatre, and saw one of Buckstone's pieces called *Married Life*. "The English people

Never was a Major-General more cleverly burlesqued than by Mr. Grossmith in his scarlet coat, gold lace, and white plumed hat; the ineffable conceit of this character being quite as good in its way as the same actor's impersonation of Sir Joseph Porter; and the fascinations of Mabel could not have found a more adequate representative than Miss Marian Hood, a clever young actress with a sweet and well-managed voice. Mr. R. Temple also was extremely good as the Pirate King; and Mr. Barrington deserves a special word for his acting as the sergeant of police.

The withdrawal of *Cobwebs* at the Vaudeville was followed on the 10th by a revival of *Married Life*, the

are themselves caricatured in these representations. These domestic scenes of married life, caricatures of tall Englishmen with umbrellas, stout women with boas and singular bonnets, are to be seen in real-life every day, and the people make merry and laugh at themselves. On the whole that is not amiss; but the theatre, for London, was too bad! The actors are not destitute of talent for such representations, but often exaggerate, and descend to vulgarities. These theatres are not well attended." Thus did a popular English comedy, played by an English company, impress a distinguished German visitor in 1844.

The name and not the character of the piece changes at the Alhambra, and the substitution of *La Fille du Tambour Major* for *Rothomago* at this theatre on April 19th scarcely gives occasion for comment. It was another dish of the sort for which the patrons of this house have always shown a fondness—a sportive work of Offenbach, mounted with a liberality that Offenbach's work nowhere else receives. The scenery was beautiful, the accessories gorgeous, and the orchestral parts of the music excellent.

MISS FANNY LESLIE AS GRIOLET.
(*La Fille du Tambour Major.*)

On April 21st Mr. Hollingshead began the revival of old English plays in a series of matinées at the Gaiety, the chief object being, it was said, "to give the patrons of the stage in these times a more definite notion of the taste of our great grandfathers and grandmothers in the matter of dramatic entertainments." The piece selected for the opening was *George Barnwell*, which had not been seen in London for many years, and of which the manager himself gave his audiences an interesting description. *George Barnwell* was originally produced at Drury Lane in 1731, and at once secured a success, the critics who came to laugh remaining to weep or pray. The author was George Lillo, "a city man," who wrote in all eight pieces. He intended *George Barnwell* to be played in Elizabethan dress, but the managers have always played it in Georgian costume. "As a great moral play," said Mr. Hollingshead, "it has converted many felons or would-be felons, who have shown their gratitude in effusive letters, and in some cases in solid gifts of money to the actors. The present revival,



I am afraid, will be too short to produce any such beneficial effect." The play was seriously treated by the actors, and was in parts loudly applauded by the spectators. It did not meet with success, however, and it was followed after a few performances by the revival of Lewis's *Castle Spectre*.

On the 26th an American company produced at the New Sadler's Wells Theatre *The Danites*, a drama by Mr. Joaquin Miller, the so-called "poet of the Sierras," whose erratic verse attracted attention some years ago; and at a season when the London stage was occupied by various second-rate entertainments claiming to be American, it is pleasant to be able to point to this as a representative company, such as would find

favour with a representative American audience. The drama itself was interesting and well-proportioned, having for its subject the border life among the mountains of Utah and Nevada. The acting was admirable, especially that of Mr. McKee Rankin and his wife, who, with Mr. Sheridan and Mr. Holland, succeeded in gaining for the performance a well-deserved success.



MR. AND MRS. MCKEE RANKIN.
(*The Danites*.)



MR. BOUCICAULT AS CONN.
(*The Shaughraun*.)

On the same night a new burlesque of *Trovatore*, by Mr. Byron, was produced at the Olympic; and another burlesque entitled *Cupid* took the place of *Balloonacy* at the Royalty. The only other notable incidents of the month were the reappearance of Mr. Boucicault as the Shaughraun at the Adelphi, and the revival of *La Fille de Madame Angot* in a sumptuous manner at Drury Lane.

V.

MAY.



MRS. BANCROFT AS MAOMI TIGHE.
(*School.*)

Critics often disagree, but not often more completely than did two of our contemporaries in writing of the revival of *School* at the Haymarket Theatre on May 1st. "In *School*," said one, "there is not the slightest interest of any kind. There is not a single attempt at a situation, which is not, as the Americans say, 'discounted' by the dullest observer; and the dialogue is only remarkable for the closeness with which it approaches the stupidity of modern everyday conversation.

. . . There is no real comedy, it

must be recollected, in *School*, no fun arising from humorous, but possible incidents. The actors are, therefore, obliged to make ridiculous a scene which, if not genuine, reduces the entire scheme of the play to dust. If Bella and Lord Beaufoy are not really in love, *School* is absolute nonsense from beginning to end. The whole idea of the effect is not only inartistic, but utterly opposed to anything like true art." Now let us quote from the other critic, and remember that both are writing in periodicals specially devoted to theatrical comment. "*School*, as we have more than once insisted, has all the elements likely to lay hold of and to retain public favour. It boasts a clear, simple story, full of human interest; the artistic arrangement of its incidents and the skill of its characterization preclude all possibility



MISS MARION TERRY AND MR. CONWAY IN *School*.

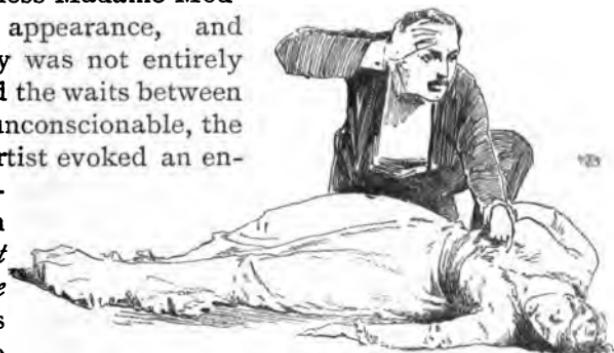
of even an approach to inattention, while its dialogue is replete with force, and point, and spirit, and fairly sparkles with wit." This is an example of that irreconcilable testimony which will perplex the future historian, when he turns for information to the criticisms of the period. Our own opinion of *School* agrees with that of the last-quoted critic. It strikes us as being one of Robertson's very best pieces of work: lively in action, sparkling in dialogue, and interesting in plot. One point was in doubt among many people before the last revival—whether the comedy would prove as effective on the larger stage of the Haymarket as it did at the little Prince of Wales's, where it was first seen by a London audience. The result showed that the change of theatre took away nothing from its previous attractions, and with Mr. Bancroft in his original part of Jack Poyntz, Mr. H. B. Conway in place of the late H. J. Montague as Lord Beaufoy, Mr. Arthur Cecil in place of Mr. Hare as Beau Farintosh, Miss Marion Terry as Bella, and Mrs. Bancroft in her original part of Naomi Tighe, it was as great a success as ever.

A noteworthy event of May, and, indeed, of the year, was the *début*, at the Court Theatre, of Madame Helena Modjeska, a Polish actress, of whom many favourable reports had come from the United States, where she first appeared in English drama. Those who had seen her in New York and other American cities predicted that she would captivate London audiences, as she had captivated them. Her career on the American stage had been brilliant, though brief. She was born at Cracow, and made her first appearance on the stage in October, 1861, under the management of her brothers. Until 1865 she played chiefly in vau-devilles, but in 1868 she made a great success as Adrienne Lecouvreur at the Imperial Theatre, Warsaw, where she entered into an engagement of several years. She not only assumed the principal *rôles*, but directed the theatre, and having married the Count Bozenta Chlapowski, she went, in 1876, to Southern California, with some intention of abandoning the stage. The art was too strong within her, however, to be thus suppressed, and she determined to learn English, and to play in that language. After six months of study she had so far qualified herself that she appeared in San Francisco in August, 1877, and her success was such that she was immediately engaged for a tour of the United States. These were the circumstances which gave a New York audience an opportunity of seeing her, and among the more cultivated playgoers of that city she was at once recognised as an actress not inferior to Ristori, Rachel, or Janauschek.

Her most successful impersonation was Camille, in an adaptation of Dumas's famous play. Her face was one of uncommon intellectual beauty; her form was tall, spare, and lithe. Her knowledge of stage detail, as shown in supplementing and emphasising the words spoken, and in knitting together lagging incidents, was extraordinary, and indicated the closest and most intelligent study.

As on May 1st *The Old Love and the New* was still filling the evenings at the Court Theatre, the afternoon was selected for Madame Modjeska's *début* in London. The piece was Mr. James Mortimer's *Heartsease*, an adaptation of *La Dame Aux Camélias*, which had been received with loud displeasure at the Princess's some years before, when Mr. Wm. Rignold, advancing to the footlights with uplifted arm, appeased the audience by crying, "Stop! You that have wives, or mothers, or daughters, remember there is a lady on the stage!"—the lady being Miss Helen Barry. Several changes had been made in the play since then, and it had become an acceptable piece of work. A very brilliant audience, including the Prince and Princess of Wales, attended to witness Madame Modjeska's first appearance, and though the play was not entirely satisfactory, and the waits between the acts were unconscionable, the genius of the artist evoked an enthusiastic recognition. Soon after her *début* *The Old Love and the New* was withdrawn to allow Madame Modjeska to appear in the evenings, and her engagement continued through the rest of the season.

There were several events of more than usual interest in May, and among them may be included the performance given on the 10th at the Prince of Wales's Theatre of Emile Augier's *L'Aventurière*, in French, all the parts except that of M. Marius being taken by English artists. The entertainment was organised by Miss Geneviève Ward, of whom Mr. Sala has said that she is as Anglo-French as Sir Richard Wallace, and as Franco-English as M. Waddington. The feeling at the end of the play, when the players were called before the curtain,



MDME. MODJESKA AND MR. DACRE IN *Heartsease*.

says a critic, was highly flattering to the English stage. There was no orchestra, and the curtain rose on each act to the three taps so familiar to the frequenters of the Theatre Français.

On the 20th Miss Ellen Terry took her benefit at the Lyceum, on which occasion *Iolanthe*, a new adaptation, by Mr. W. G. Wills, of *King René's Daughter*, was produced, and served to exhibit at their best the salient features of this gifted actress's style, notably the power of casting off the special accent of modern life, and of passing without effort into the ideal.

The 24th was the occasion of the opening at the Gaiety

Theatre of a French company, not that of the Comédie Française, but one selected from the Français, the Odéon, and the Vaudeville, with Mademoiselle Sarah Bernhardt as its central and most absorbing figure. The interest in the company was not so great as it was in 1879, and during the earlier part of the evening the audience was cold and irresponsive; but at the end of the second act Mademoiselle Bernhardt had thawed it, and before the close of the play it was in raptures. The opening piece was *Adrienne Le-couvreur*, and this was followed on the 26th by *Phèdre*, on the 27th by *Les Enfants d'Edouard*, and on the 31st by *Frou-frou*. The principal artists assisting Mdlle. Bernhardt were MM. Talbot, Dieudonné, and Train, and Mdlne. Devoyod.

MDLLE. BERNHARDT AS DONNA SOL.
(*Hernani*.)

on the 29th at the Vaudeville Theatre, during the production of a new comedy, by Mr. James Albery, called *Jacks and Jills*. The audience showed its disapproval by hisses and sarcastic comments, loud enough to be heard over all the house. There were demands for "curtain," and the actors were so constantly interrupted that it became impossible to proceed with the play. Mr. David James stepped out of his character to make an appeal for fair treatment towards himself and his comrades, who, he observed, were "trying to do their best." He was cheered, but the obstruction to the progress of the play continued in the most determined and



boisterous manner. The author then presented himself at the foot-lights, and with gesticulations of menace and defiance cried out, "I have no doubt in asserting that to-night there has been an organized opposition;" an incident which provoked a loud and long-continued but ineffectual demand for an "apology." "There was nothing in the circumstances to justify Mr. Albery's charge," the critic of the *Daily News* has written in his admirable Monday morning notes. "The reasons of the angry dissatisfaction of the spectators were, we regret to say, only too simple and only too manifest. They were—to put the case plainly—the childish feebleness of the plot, characters, and dialogue of this incredibly silly production."

Our record of May needs for completion the mention of the death of two men who for many years, in different paths, contributed their services to the stage. One was the veteran, Mr. J. R. Planché, who, on the 30th, passed away after a very painful illness, in his eighty-fifth year. The other was Mr. George Honey, the comedian, who died of aneurism of the heart on the 28th. Mr. Planché's works for the stage number nearly two hundred, and the most successful of them were extravaganzas written at a time when burlesque engaged leading actors, and did not derive its attractiveness from the parody of music-hall songs and an exhibition of half-dressed girls. Mr. Honey

was born on May 25th, 1822, and was thus fifty-eight years old a few days before his death. The following notice of his life is condensed from a fuller one in the *Dramatic List*:—He made his first appearance on the stage at the Princess's Theatre in November, 1848, as Pan in *Midas*. According to old play-bills, he was engaged at the Adelphi Theatre in the summer season of 1851, acting in a comic opera entitled "Good Night, Signor Pantalon," and later in pantomime. At the outset of his professional career he was regarded not only as a comedian of much merit, but was also credited with no ordinary skill as an operatic vocalist.



MR. HONEY AS ECCLES.
(*Caste.*)

He appeared with considerable success in several English operas, and afterwards devoted himself to comedy and extravaganza, acting in *Miriam's Crime*, *Prince Amabel*, and the *Huguenot Captain*. On Saturday, April 6, 1867, at the Prince of Wales's Theatre, on the first performance in London of Robertson's *Caste*, Mr. Honey played the part of Eccles. "Instead of the conventional clowns who are put on by slop-work dramatists to lighten the serious interest of their work, we have real characters, who think, speak, and act like human beings, and yet are intensely amusing and interesting. The drunken father, evidently made up from Mr. George Cruikshank's pictures of 'The Bottle,' is admirably played by Mr. George Honey, who made his first appearance at this theatre, and who never acted better. The part wants no such padding as the scraps of songs both comic and serious, given to it in various situations. The make-up, the voice, the manner, the savagery in one part, the hypocritical maudlin grief in another, the toadying to wealth in another, the disgust and abuse when wealth refuses to deposit even a sovereign, the exits and entrances of this character, are things to be gratefully remembered by those whose melancholy duty it is to see all London plays and all London performers." (*Daily News*, April 8, 1867.) On the occasion of the opening of the Vaudeville Theatre under the management of Messrs. Montague, Thorne, and James, Saturday, April 16, 1870, in a comedy entitled *For Love or Money*, he acted the part of Major Buncombe. In May, 1875, in a revival at the Prince of Wales's Theatre of *Money*, he sustained the part of Graves. Of Mr. Honey's later impersonations, one of the most popular was Cheviot Hill, in W. S. Gilbert's farcical comedy entitled *Engaged*. Mr. Honey appeared at various theatres in the United States. In 1879 (January 11) he commenced an engagement at the Prince of Wales's Theatre, appearing in a revival of *Caste* as Eccles, of which character he was the original representative; and his last appearance was early in 1880, when he sang a comic song at the annual benefit of Mr. Frederick Burgess.

VI.

JUNE.

The waning of the season usually deprives June of any great theatrical interest, and the month was only notable this year for the appearance of the Palais Royal Company at the Gaiety, of a Dutch company at the Imperial, and the production of another new comedy at the Vaudeville. The Vaudeville had become an object of general commiseration. Its repeated misfortunes following the lucky run of *Our Boys* had awakened public sympathy for its managers, both in their business capacity and as artists. The mass of playgoers were generally desirous of seeing these two excellent actors prospering and playing in parts worthy of them. But Messrs. James and Thorne appear to have been nettled by their failures; *Ourselves*, *Cobwebs*, *Jacks and Jills*, succeeding one another, were depressing antecedents. Instead of acquiescing in the public judgment, however, the managers seemed to consider themselves the victims of a malicious opposition, especially on the part of some of the newspaper critics and the "pittites," and when, on

MESSRS. JAMES AND THORNE IN *The Guv'nor*.

June 27th, they produced *The Guv'nor*, it is alleged that they did not invite the former, while over the latter two policemen were put on guard. There were signs of disapprobation at the end of the first act, and the occupants of the front row of the

pit were summarily turned out without receiving the money they had paid for admission. That this unusual proceeding should excite some indignation was very natural. In their defence the managers stated that there was a small and mischievous "body of young men who combined to interrupt and prejudge a first performance, not waiting to criticise the entire piece, and either accept or condemn it as a whole (which is decidedly the prerogative of the public), but deliberately selecting superficial errors and inevitable 'slips' as the occasion of outrageous remarks and personalities directed to the actors on the stage. . . . To the pit managers have at all times looked with general respect of faith in their judgment. The pit is the backbone of the theatre; actors love best to play to the pit; and by the applause or condemnation of that valuable section of the house the success or failure of the piece is universally gauged." But they go on to state that the persons who were ejected did not represent the feeling of the pit; that they began to express disapprobation through the initial farce—which had been acted for many weeks with much success—and that they continued the interruption from the very commencement of the play. "Our action (so harshly criticised) was taken on those whose behaviour was virtually an offence to our audience; and for that action we consider no excuse is necessary to those who suffered by it, except it be to any one who, owing to the hastiness of the officials, was made responsible for the fault of the disturbance, and for this every possible apology is offered, and we trust will be accepted." Whether it was mischief or a genuine feeling of dissatisfaction that led to the hissing, *The Guv'nor* became a decided success, and it has furnished the managers with two parts, in which they are exceedingly amusing.

Mademoiselle Sarah Bernhardt made her last appearance on the 19th at the Gaiety Theatre, and on the 21st the Palais Royal Company appeared for a season at the same theatre, producing in the first nights of their engagement *La Cagnotte*, by MM. Labiche and Delacour; on the 22nd, *Le Reveillon*, by MM. Meilhac and Halevy; on the 23rd, *La Boule*, by the same authors; and on the 24th, *Gavaut Minard et Cie.*, by M. Gondinet.

The advent of the Dutch company at the Imperial Theatre, aside from its novelty, was a surprising revelation of the capabilities of the Rotterdam company. Those who expected that the low Dutch of the Netherlands would be unpleasant to the ear were agreeably surprised by the smooth sonorousness it acquired in the mouths of these actors, who also displayed



MR. IRVING IN "THE CORSICAN BROTHERS."

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an unexpected degree of artistic training and power. The principal members of the company were Herr Van Zuylen, Herr Rosier Faassen, Herr J. Haspels, and Fräulein Beersman. They produced *Anne-Mie*, a domestic comedy in four acts, as the opening piece, and were received with great and well-deserved applause. Among the other pieces produced by them were *De Ledige Wieg* (The Vacant Cot) and a Dutch version of *Marie Antoinette*. Though their admirable art won the recognition of all who saw them, the results were nevertheless not sufficiently successful pecuniarily to justify more than a very brief season.



The Vacant Cot.

Miss Litton's revival of *As You Like It* was transferred from the Imperial to the Drury Lane, and at that theatre reached its 100th consecutive performance. On the 28th a successful revival of *A Midsummer Night's Dream*, arranged by Mr. Edward Saker of the Alexandra Theatre, Liverpool, was seen at the Sadler's Wells Theatre, an interesting feature of it being the appearance of children in all the fairy parts, including Puck and Titania.

VII.

JULY.

The success of Mr. Boucicault's comedy, *Forbidden Fruit*, at the Adelphi Theatre on Saturday, July 3, was to some extent unexpected; for when first produced at Wallack's Theatre, New York, in October, 1876, the career of the play was brief. Though light in construction, its brisk action, its merry situations and sparkling dialogue, were accepted at the Adelphi with much applause. The cast included Mr. J. S. Taylor, Mr. Robert Pateman, Miss Bella Pateman, and Miss Helen Barry.

On the 4th the Duke's Theatre in Holborn was entirely



Forbidden Fruit. Act III.

destroyed by fire. It was first opened on October 8th, 1866, by Mr. Sefton Parry, who, with Mr. Boucicault's drama, *The Flying Scud*, secured a very remarkable success. After that it passed from one management to another with many changes of fortune. Mr. Barry Sullivan endeavoured to make it a home for the legitimate drama; but the losses he sustained discouraged him from pursuing this object beyond two seasons. Originally called The Holborn, it was re-named The Mirror by Mr. Horace Wigan, who took possession in the spring of 1875, and who produced among other pieces *All For Her*. Mr. Burnand then ventured on the management, and soon retired from it. Mr. Charles Wilmot was the lessee at the time of the

fire, and under his management *The New Babylon*, a sensational play, was produced with great success.

On the 17th Mr. Tom Taylor, the well-known dramatic author, died at his home near Clapham Common. He was born near Sunderland, in 1817. Even as a school-boy he had a predilection for the stage, and amused his juvenile friends with the performances of a miniature theatre. "I set up as a manager of marionettes," he once wrote—"a happy manager who could make his own actors. My sister was my costumier. I was builder of my own theatre, painter of my own scenes, and writer of my own plays." His ambition later in life was backed by untiring industry. From a school in Sunderland he passed into the Glasgow University, where he obtained three gold medals in succession; and in 1837 he entered Trinity College, Cambridge. He came to London in 1843, and was soon after called to the bar of the Inner Temple, writing abundantly meanwhile for periodicals and newspapers, and lecturing on English literature. The quantity of work he accomplished would have occupied three ordinary men. As a contributor to periodicals his work was as frequently seen as that of the most active writers who devote themselves wholly to literature, and in addition to this he found time for the duties of two government positions. He wrote more than one hundred plays, and many of them were exceptionally successful. The list includes (some having been written in collaboration) *The Ticket of Leave Man*, *The Unequal Match*, *The Overland Route*, *Still Waters Run Deep*, *'Twixt Axe and Crown*, *Joan of Arc*, *Clancarty*, *New Men and Old Acres*, *Our American Cousin*, *Masks and Faces*, *Plot and Passion*, *To Oblige Benson*, *Victims*, and *The Fool's Revenge*. When some years ago he was referred to as the "great fosterfather of the Gallic drama," he replied, that not more than ten of his plays were derived from French sources of any kind, and of these ten, not more than half were adaptations of French dramas, the others being founded on French stories or incidents mentioned in French history or memoirs. In 1874 he became the editor of *Punch*, and he was for many years the art critic of the *Times*. A few days before his death he wrote a letter to the latter paper to contradict a report that he was seriously ill, and to say that he hoped soon to be at work again.

On the 12th Mr. and Mrs. George S. Knight appeared at the Sadler's Wells Theatre in *Otto—A German*, the main object of which appeared to be the exhibition of the principal actors in

a variety of German dialect songs and dances. It was of American origin, and as a piece of dramatic writing it seemed to be as bad as anything could be, but it is questionable if the next American production was not worse. Many years ago Mark Twain wrote a story, *The Gilded Age*, which had an amusing character in it named Colonel Sellers, an ever unsuccessful but never despondent man, who, even when reduced to dining on turnips, is mentally accumulating millions by visionary and grotesque projects, in the feasibility of which he has the most cheerful faith. A capital comedian identified himself with this part, and made it the central character in a play which was adapted from the story. The piece itself was a failure, but the complete realisation of Colonel Sellers by



MR. RAYMOND.

(*Colonel Sellers.*)

Mr. John T. Raymond, the actor referred to, induced the audience to tolerate the drama for the sake of the character, which is so humourous and so natural, that it exists and shines despite its dull environment. *Colonel Sellers* was introduced to the English public at the Gaiety on July 19th, affording some amusement and securing some applause, but of the general result we leave the reader to judge from what Mr. Raymond himself said at the dinner given on the 30th by the Savage Club to the American actors then in London. "I was told," he said, "not to come to England at this time of the year—that all London was out of town. At all events, I replied, a few people would be here, and the critics, and *I found them!*"

A testimonial benefit to that clever dramatist, Mr. J. Maddison Morton, who has contributed so much to the pleasure of theatre-goers, was given on the afternoon of the 21st at the ever-busy Gaiety, when Mr. W. S. Gilbert appeared in *Woodcock's Little Game*, Mr. Toole and Mrs. Keeley in *Betsy Baker*, and several other distinguished ladies and gentlemen, both in and out of the profession, also gave their services. The appearance of Mrs. Keeley created much interest, and at the close she was overwhelmed with bouquets.

On the 24th a "new ultra-farcical comedy from the French entitled *Parlours*," as the play-bill had it, was seen for the first time at the Royalty, the author being Mr. Robert Reece; and on the 31st *The World*—of which Messrs. Paul Meritt, Henry

Pettitt, and Augustus Harris are the authors—and which became one of the greatest successes of the year, was produced at Drury Lane. The critic of the *Era* reminds us that this was not the first play called *The World* seen at Drury Lane. Kenney wrote a comedy under the same name, which was produced in March, 1808, with Elliston, Bannister, Mathews, and Mrs. Jordan in the cast; but the resemblance is in name only, and could the playgoers of those days see *The World* they would be amazed at the extraordinary development at least, of the mechanical resources of the stage. *The World* is an ingenious sensational drama, in which a series of the most exciting episodes are strung together and illustrated with a degree of realism in the scenery and accessories that within our knowledge has scarcely ever been surpassed. Among the scenes are



MESSRS. AUGUSTUS HARRIS, RIGNOLD, AND HARCOURT.
(*The World.*)

the embarkation of an ocean steamer at Cape Colony; the explosion of an "infernal machine" on board; the interior of the Aquarium with its crowds and music; a mad-house, and a fancy dress ball. Most thrilling of all is one representing a raft at sea, on which are the four survivors of the explosion, and a situation is developed which holds the audience spell-bound until the curtain falls. The theatre was crowded night after night even during the midsummer weather, and it was not till December that its career came to an end, in order to make way for the Pantomime.

Another remarkable success, of a very different sort how-

ever, was that of *The Merchant of Venice* which reached its two hundred and fiftieth night at the Lyceum on the 28th, and was then withdrawn to give the public another opportunity of seeing Mr. Irving and Miss Terry in Mr. Wills's *Charles the First*. Of this performance it has been said in the *Era*: "It has taken its place as one of the finest, noblest creations of the modern stage, and as such it will live in theatrical history. All the excellencies which marked the original assumption seemed to have been mellowed and ripened by time, and if any stage portrait can be said to be absolutely perfect this assuredly was one."

VIII.

AUGUST.

It is not often that a month passes in London without the production of several plays important either on account of their promise or their fulfilment; but this was the case in August, when *The Bridal Tour* and *The Mighty Dollar* were the only novelties. Both of those, moreover, were more or less American in their origin. The first, a comedy in three acts, by Mr. Boucicault, was given at the Haymarket on the 2nd. It was based on a play by the same author which was seen under the title of *Marriage* at Wallack's Theatre, New York, some three or four years ago, but having been rewritten and condensed from five acts into three, it was substantially a new piece. We believe that it has always been a great favourite with Mr. Boucicault. Before the production of the piece in New York it was stated that it would be found as good as *London Assurance*, and though it failed in that city the author showed his faith in it by revising it and putting it forth again at the Haymarket. It contains much excellent dialogue; it is witty and refined—we imagine that it would be found a good reading play—but on its later production, as in New York, it did not succeed in interesting the audience and was soon withdrawn. It was the occasion of the first appearance of Mr. H. Beckett, in a prominent part before a London audience, and he quickly won recognition as an admirable comedian. He had arrived only a few weeks before from New York, where he was greatly appreciated in low comedy and eccentric parts. England was his native country, and he first left it some fifteen years ago with Miss Lydia Thompson's burlesque troupe. He rapidly advanced in his profession and was engaged by Mr. Wallack, in whose company he remained until June when he sailed for England. But the *Bridal Tour* was the only play in which he was seen here. Though young and strong, he died suddenly within three months of his arrival.

Like *Colonel Sellers* and many other modern plays, *The Mighty Dollar*, produced at the Gaiety on August 3rd, owes its existence to its central character, which is so strong in itself that it seems to atone for many blemishes in other parts. It has a secondary character nearly as amusing as the leading one, we may add, to the credit of Mr. B. E. Woolf, the author.

and if he had no other object in view than to provide two comedians with parts he has certainly succeeded, while if he intended to produce a good play, he has certainly failed. The chief part is that of the Honourable Bardwell Slote, a character hardly possible in the United States of to-day—an illiterate and venal congressman from an obscure district—whose constant self-seeking is partly disguised by his political rhetoric, and whose vulgarity is almost extenuated by a genial unction of manner and a gross sort of humour. The other character is that of Mrs. General Gilflory, a dressy, amiable, loquacious, good-natured, but silly American widow, who has

lived so long abroad that she has forgotten the correct use of her native tongue and has adopted instead an extraordinary perversion of the French. These two characters are the life of *The Mighty Dollar*; without them its five acts would be insufferable; with them, though they are not necessary to the working out of the plot, it becomes enjoyable. Mr. and Mrs. Florence, who brought out the play at the Gaiety on the 30th, and who cannot be too much commended for the finished humour of their acting, were not entirely unknown to London playgoers. The *Illustrated London News* of October 4th, 1856, contains a picture of them as the "Irish Boy" and the "Yankee Gal" in a comic drama called *The Yankee Housekeeper*,

then running at the Drury Lane Theatre, and in which they were most successful.

Two great actresses died in the month of August, the one living in retirement, the honoured representative of a past epoch, the other in the full tide of active success—young, beautiful, and endowed with powers that had hardly yet reached their fruition. Mrs. Charles Kean (Miss Ellen Tree) died on the 20th, aged 74. She made her first appearance at Covent Garden Theatre as Olivia in *Twelfth Night* on May 21st, 1823, and had become an actress of considerable repute in 1842, when she married the late Mr. Charles Kean. In company with him she appeared in the United States and Australia, as



MR. FLORENCE.
(*The Mighty Dollar.*)

well as in Great Britain, in a large number of Shakespearian and other legitimate plays. Mrs. Kean finally retired from the stage on the death of her husband in January, 1868.

When on August 16th a telegram from Paris announced the death of Miss Neilson on the previous day in that city, the news was at first discredited. Only a week before she had been seen in London in the highest spirits, having just returned from America after a triumphant season, by which she had profited to the extent of some £15,000. It was hard to realize that this beautiful woman and most poetical of actresses had passed away, and when the report was confirmed, the uneasy doubt became a general sorrow. She had arrived in Paris only four days before, and was on her way to Trouville for rest after her arduous season in the United States. Whilst driving in the Bois de Boulogne she was seized by a severe pain in the side, and was carried to a neighbouring restaurant, where some hours later she died, the cause being the culmination of a gastric disease from which she had long been a sufferer.

The career of this brilliant actress was in every way remarkable. She was born in 1850, but beyond this little of absolute certainty is known of her early life, though it is probable that the surroundings of her childhood were in no ordinary measure unfavourable to her advancement. Her first appearance was as Julia in *The Hunchback* at the Theatre Royal, Margate, in 1865, and in the same year she essayed Juliet at the Royalty Theatre, London, without attracting attention, though this was the part in which she was destined to become famous. The following year she played Gabrielle de Savigny in *The Huguenot Captain* and *Victorine* in a drama of that name at the Adelphi. It would be impossible here to enumerate all her appearances. A full record of them, however, will be found in *The Dramatic List*. The critic of the *Athenaeum* writing in 1872, describes her Juliet thus—"A ripe and sustained performance, ascending in the latter acts of the play to a tragic elevation and fire that seem less art than inspiration. To say that the potion scene has a passionate intensity and a



MISS NEILSON AS JULIET.

concentrated power such as no modern representation on the English stage has exhibited, is to do it no more than justice." Henceforth her success was continuous ; she made several trips to the United States, where she was admired even more than in England, and she constantly added new parts to her repertory until it included Beatrice in *Much Ado about Nothing*, Pauline in *The Lady of Lyons*, Isabelle in *Measure for Measure*, Lady Teazle in *The School for Scandal*, Rosalind in *As You Like It*, Viola in *Twelfth Night*, Imogene in *Cymbeline*. But of all her impersonations Juliet will be best remembered as one of infinite tenderness and grace.

IX.

SEPTEMBER.

After a brief vacation Mr. Irving on September 18th reopened the Lyceum Theatre with a revival of *The Corsican Brothers*. That a brilliant audience was present need not be said. More than any other actor of his time, has Mr. Irving engaged the affectionate interest of the public—not only the demonstrative and emotional section which fills the pit and gallery, but also the severer and more cautious class, which weighs and considers the entertainment offered to it with a certain amount of critical acumen. He has captivated persons of every sort of taste, and of every degree of education, and these exhibit their appreciation of the actor in an enthusiasm, the fervour of which is apt to impress a stranger as somewhat extraordinary. His appearance in a new part does not merely fill the house, but it brings together an addition to the general public and the critics, a number of other persons, not often seen at the theatre, whose attendance is an indication of the wide interest which this actor has excited. *The Corsican Brothers* is not a play worthy of Mr. Irving; it is prolix in some parts, and insufficient in others, but since, in 1852, it was first produced in English by Mr. Charles Kean at the Princess's Theatre it has been a favourite with leading actors. Mr. Fechter, the original representative of the dual part in France, afterwards appeared in it at the Princess's, using, however, a version of Dumas' novel dissimilar in many respects from that written for Mr. Kean by Mr. Boucicault. The performances of Kean and Fechter have often been contrasted. The latter has been praised by distinguished critics for the subtlety with which he marked the characteristic differences between the town-bred and the country-bred brothers, and his impersonation is said to have excelled rather in the lighter than the sterner part. While Fechter won praise for his ease and buoyancy, Kean's chief merit lay in the intensity of his acting, and his impersonation is among the best remembered of his efforts. Mr. Irving's interpretation is picturesque and graceful, but its predominant quality is its pathos. As Fabien at the château in Corsica, his acting is characterised by easy flexibility, by an affecting tenderness towards his mother, by superabundant hospitality, by exuberant health, by radiant good nature—he is unpolished but invariably courteous; affectionate

but dignified, and cheerful except when the dread forebodings of his much-loved brother's fate steal over him. But as Louis in Paris the impulsive and opulent temperament of Fabien is transformed into the calm and measured bearing of the man of the world, which is scarcely perceptibly ruffled even in the *salon* of Montgiron, where he saves Emilie de Lesparre from the unscrupulous Château Renaud. Finally, when Fabien meets the latter in Fontainebleau, he enters upon the duel implacable and bitter, but not stormy; his tones and gestures are moderate; he seems certain of the result, conscious that the vengeance which he seeks to secure is preordained. On the whole the impersonation may be said to be one of the finest that Mr. Irving has given us: it is impassioned, but delicately shaded and never boisterous. Mr. Irving is supported by Mr. W. Terriss as Château Renaud, Mr. Pinero, who plays the part of M. Meynard very neatly, and Miss Fowler, who gives an affecting performance of Emilie de Lesparre. Were the acting indifferent, it is safe to say that the magnificent mounting of the piece would in itself prove a lasting attraction. Never before has *The Corsican Brothers* had so beautiful a setting as the manager of the Lyceum has given it. The scene in the Opera House during the masquerade ball is itself a spectacle, and the Fontainebleau in winter, covered with frozen snow and crisp icicles, is a picture that will be long remembered. From the opening night it was evident that the revival was destined for a long run, and during the several months following the theatre was filled to the doors.

“The costly nature of theatrical enterprise in these days,” says the *Daily News*, “could not perhaps be better shown than by the instance of the present revival of *The Corsican Brothers* at the Lyceum Theatre. The mere painting of the scenery—including that marvellously fine scene in the Forest of Fontainebleau—must necessarily constitute a serious item; but perhaps quite as heavy a one, from first to last, will be the salaries of the little army of attendants who are nightly required for the rapid and silent setting and changing of scenes. The economical but comparatively rude system of ‘wings’ and grooves is on this occasion entirely dispensed with, as in the best Parisian theatres; and scenes are constructed so solidly and with so many details that without minute division of the work, and almost military precision in the movements of the workmen, ‘waits’ would become intolerably long. For these reasons no fewer than 90 carpenters, 30 gasmen, and 15 property

men, in all 135 persons, are permanently engaged in the mere task of arranging and conducting the scenes. It may here be worth mentioning that the handsome 'tableau curtain' made for this occasion, containing a thousand yards of crimson silk velvet, cost £740. Without such special items, but taking into account the frequent rehearsals during the eight weeks that the theatre was closed to the public, the expense of putting this drama on the stage could hardly have been less, and was probably more, than £5,000. We may observe that the usual custom of our stage is to pay salaries of all employés during the period of rehearsal. The performers, however, are usually expected to devote themselves gratuitously to this necessary preparation—at least to the extent of a fortnight's attendance. The long 'runs' which so many good friends of the stage deplore as prejudicial to dramatic art are really a necessary concomitant of the elaborate scenic illustration which the public taste now seems imperatively to demand in theatres of the higher class; for it is of course only by the sustained popularity of a performance that a manager can possibly be reimbursed for such enormous outlay. We are betraying, we hope, no secret when we say that the total working expenses of the Lyceum Theatre at this time reach the large amount of £140 a night. The receipts, we believe, have not fallen far short of £230 at any night or day performance of the *Corsican Brothers*, but it will be perceived from all this that our modern system renders the management even of one of the most prosperous of theatres an undertaking requiring no small amount of courage and confidence in the future."

On the 18th the little Strand Theatre also scored an emphatic success with *Olivette*, a comic opera adapted from the French of MM. Chivot and Duru, the music being by M. Audran. What *Madame Favart* was *Olivette* is—a farcical opera put on the stage in the most liberal manner. The pretty faces of the chorus, the



MISS FLORENCE ST. JOHN AND
MISS EMILY DUNCAN.
(*Olivette*.)

scenery by Mr. Ryan, and the costumes by M. Alias form a bewitching combination. The scene of the first act on the shores of the Mediterranean is especially pretty, and in the ball-room scene of the second act the artist has managed by the adroitness of his perspective to give the little stage an extraordinary appearance of spaciousness. The music includes several taking tunes, one of the cleverest being Olivette's yarn about the "torpedo and the whale." The "sob" song is pretty, and the "farandole" has plenty of spirit in it, which is the case with nearly the whole opera, and notably in the parts assigned



MESSRS. MARIUS AND DE LANGE.
(*Olivette.*)

to Miss Florence St. John, Miss Violet Cameron, M. Marius, Mr. Ashley, and Mr. Harry Cox.

On the 20th Buckstone's comedy, *Leap Year*, was revived at the Haymarket for the first time in a quarter of a century. Several alterations had been made in it. It had been reduced from three to two acts, and some of the characters had been cut out, including Sir Solomon Solus, a part created by Keeley. Mr. John S. Clarke took that of Dimple, which Buckstone wrote for himself, and played it with great drollery. The same actor also appeared as Major Wellington de Boots, a character

in which he is always welcome, and in which he never fails to amuse.

On the afternoon of the 25th Mr. Toole revived at the Folly Theatre Mr. Boucicault's adaptation of the *Cricket on the Hearth*, in which he again appeared in his beautiful and pathetic impersonation of Caleb Plummer, the old toymaker.

At the end of this month Mr. Charles Warner commenced an engagement at the New Sadler's Wells Theatre, and appeared as Othello, supported by Mr. Hermann Vezin as Iago.



MR. CLARKE AND MRS. JOHN WOOD.
(*Leap Year*.)

X.

OCTOBER.

October was a busy month among the theatres, and eight new plays were produced, among which were several of importance. On the afternoon of the 2nd a revised edition of an old burlesque, *Half-Crown Diamonds*, by Mr. Robert Reece, was offered to the patrons of the Imperial Theatre, and accepted by them with no little avidity. The actors included Miss E. Farren, Miss Kate Vaughan, and Mr. Royce of the Gaiety Company.



MR. CHARLES WARNER.
(*Othello*.)

On the 4th the veteran tragedian, Mr. William Creswick, appeared, after an absence of three years in Australia, at the Surrey Theatre in *Virginius*, and received the hearty welcome he deserved. "When next Mr. Creswick complains of lack of appreciation in England, he must surely leave out that section of England in which the Surrey Theatre is situated," wrote the critic of the *Era*. "The welcome came not alone from his ever-faithful followers in pit and gallery, but from sincere friends and ardent appreciators of his talents in other parts of the house. Mr. Creswick, as he has himself reminded us, has been

before the public for forty years, and his fame has been built up by his earnestness, and his industry, and his untiring strivings in the interests of his art. *Virginius* is a part in which he has many, many times been seen to advantage. All its points must be familiar to lovers of the legitimate, and all its fine, thrilling dramatic 'effects' we are sure must be as treasured memories to many. Certainly on Monday evening there was no mistaking the interest his really fine performance excited. Of course, there were some—and will be more—to call it acting of the old school; but, after all, it is acting that is thoroughly in earnest, and that aims at reaching the heart, and that is more than can be said for some acting that is more modern."

On the 4th the Royalty was reopened by Miss Kate Lawler with *Bow Bells*, a new comic drama by Mr. Byron, and a "new and original musical folly," *Popsy Wopsy*, the music of which was by Mr. Edward Solomon and the words by Mr. Sydney Grundy. *Bow Bells* can scarcely be classed among its clever author's most felicitous efforts. The principal character is a "city man," Mr. Twinklehorn, who having made a fortune in Cheapside, is still unhappy, and yearns to escape the prosaic but undoubtedly convenient adjuncts of town life—the cab, the omnibus, the telegraph, and the post-office. He desires a sylvan isolation, a pastoral and poetic quiet, and he expects to find it at Sloshington-le-Willows, where he takes Kingfisher Cottage. As a matter of fact, the city is indispensable to his happiness, and his gradual disillusionment at Kingfisher Cottage affords the humorous element of the play. But there is also a love affair, which ends happily, and a seasoning of villainy, which is "unmasked." Besides Mr. Twinklehorn, well played by Mr. Edward Righton, there are nine characters, the principal ones being impersonated by Miss Lawler, Miss Maggie Brennan, Mr. Philip Day, Mr. T. P. Haynes, and Mr. Frank Cooper.

What Mr. Wills achieved in *Olivia* he evidently desired to repeat in *William and Susan*. The former was not dramatic in substance nor in structure; it was idyllic and literary—a pictorial synopsis of the story upon which it was based, owing its attractiveness to the neatness of the adapter's handling, the wholly admirable acting and the perfection of detail in the stage setting. The limitations of a work of this kind were obvious, but here were a series of pictures that charmed the eye and touched the emotions—that seemed to entirely escape the atmosphere of the theatre and to exhale the sweetness of the purest phase of English life. As we have said, Mr. Wills has evidently aimed to produce a companion work. Though the piece was produced at a different theatre, he had the advantage of the same management and of a company no less



MR. AND MRS. KENDAL.
(*William and Susan.*)

capable, no less harmonious, than that which contributed to the success of *Olivia*. We have never seen more careful stage management than that at the St. James's Theatre, under Messrs. Hare and Kendal, nor better co-ordination in a company. *William and Susan*, however, did not prove as effective as its precursor. It was described as a new version of Jerrold's *Black-Eyed Susan*, and only the last act of that play was preserved in it, the two first acts being essentially Mr. Wills's own. It had neither Doggrass nor Gnatbrain; Jacob Twig, nor Dolly Mayflower, and Captain Crosstree had been metamorphosed.

The scene of the first act is in William's cottage, where his son, little Billy, and his wife, Susan, are found, the latter anxiously awaiting news of her husband, who is at sea. A neighbour comes in, stating that the parson has received a newspaper, in which an engagement of the fleet is described, and a list of the killed and wounded is given. This is all the information she has, and she refers Susan to Truck, a gruff and spiteful old sailor, who, having been thrashed by William before he went away, for hinting that his wife would prove faithless, takes a vicious satisfaction in harrowing her with accounts of the horrors and perils of sea fights. When she is breaking down with fear and dismay the postman enters with a letter from Captain Crosstree, telling of William's brave deeds, and Susan orders Truck from the house, to which he returns to say that an explosion has occurred which has killed her husband. This lie is refuted by the immediate appearance of William, alive and well and loving. Captain Crosstree also enters, and having mentioned some honour which the Admiral intends to confer upon her husband, he begs the hand of Susan for a dance that is to take place to-morrow. In the second act we see a village festival, at which William is decorated by the Admiral with a medal which had been handed to the officer by a dying boy, with the request that it shall be given to the bravest man before the mast. It is a proud moment for William and Susan, but their joy is brief, for William's discharge, which Captain Crosstree had promised to secure for him, has not come, and he is ordered back to his ship. The discharge* has been intercepted by malignant old Truck, and this circumstance well suits the purpose of Crosstree, who is enamoured of Susan, and who immediately after her husband's departure tells her of his own love for her. She resists him, and her cries recall William, who, rushing upon the stage, cuts down his superior officer. The

third act, as we have said, is that of *Black-Eyed Susan*; it is unnecessary, therefore, to recount its incidents.

The material of the play is extremely simple, so unelaborate, indeed, that it needs the introduction of several extraneous episodes, which are of no service to the development of the plot or the characters, but which help the picture. This, as seen at the St. James's on October the 9th, was perfect in every detail, and often very touching. Mrs. Kendal made Susan the model of a pure, devoted, unlettered sailor's wife—a portraiture without the least apparent artifice. Mr. Kendal was half poet, half sailor; and Mr. Hare played the small part of the Admiral with his accustomed finish. Mr. Barnes was a natural Captain Crosstree; and Mr. Wenman the spiteful old Truck. Plays like *Olivia* and *William and Susan* would be impossible without the sympathetic collaboration of a strong company and an intelligent management. That collaboration was secured for them, but in the latter play it was not as successful as in the former; though, with its careful scenery, its setting of old English music, and its unexceptionable cast, *William and Susan* deserves to be recorded as one of the most creditable productions of the year.

On the 9th of October, also, Madame Modjeska, reappeared at the Court Theatre, under the management of Mr. Wilson Barrett, in a new adaptation by the Hon. Lewis Wingfield of Schiller's *Mary Stuart*, and confirmed the high opinion previously formed of her. Miss Louise Moodie played the part of Elizabeth, and though it is a repulsive one, with the sympathy of the audience against it, she succeeded in gaining considerable applause by her admirable acting.

On the 16th *Mabel*, "a new and original domestic drama in three acts," by Mr. Frederick Hay, was produced without success at the Olympic Theatre.

On the 18th *The Rivals* was revived at the Haymarket with Mr. John S. Clarke in his laughable impersonation of Bob Acres, and Mrs. Stirling as Mrs. Malaprop, a performance which cannot be too highly praised.

On the 21st an Irish play, by Mr. Boucicault, was seen at the Adelphi, with its author in the leading part. The play was not quite new, having been produced in the United States five or six years ago, and later in Ireland; but several alterations had been made in it, and its name changed from *Daddy O'Dowd* to *The O'Dowd*. The O'Dowd is played by Mr. Boucicault himself, and of all the parts in

which we have seen him none has suited him better, nor shown his command of pathetic expression in a fuller measure than this. It is a definition of humour—a mixture of tears and smiles, of wit and tenderness. The O'Dowd is a simple-minded, kind-hearted, but shrewd Galway peasant, who began life as a pilot and was afterwards a fish salesman, and has by untiring thrift and industry acquired an estate worth some £20,000. His love and ambitions are centred in his only son, who has passed his early life on board a pilot boat, and he sends him to Trinity College, Dublin, and afterwards to London,

there to "hold up his head among the quality," on an allowance of £500 a year. Mr. Mike O'Dowd, the son, falls into evil courses in the great city, however, and borrows money under an assumed name to the full amount of his father's savings, this conduct necessitating the sacrifice by the latter of his estate, and breaking the old gentleman's heart. Mike emigrates to Arizona, where he makes a fortune, and comes back to find The O'Dowd paralytic, and once more wheeling a fish-salesman's barrow for a living. The young man has retrieved his fortune, but

not his honour, and the restoration of that is effected by his heroism in putting off alone in a storm to save a ship from destruction off the Skelligs, his father recovering his reason in the joy he experiences at his son's atonement for the past. Some of the incidents of the play remind us of *The Porter's Knot*, but Mr. Boucicault's impersonation is his own creation, and will be long remembered with pleasure. One defect of the play was the introduction of a contested election, for the purpose of giving vent to a political harangue on Irish grievances, which was absurdly illogical, and distasteful to the audience.



MADAME MODJESKA.
(*Mary Stuart.*)

Before the piece was produced the author issued a manifesto declaring that in his Irish plays he designed to attain to something more than mere theatrical success either as a dramatist or an actor; and that he desired in *The O'Dowd* to remove the idea that his countrymen are "a thriftless race of good-natured paupers." As presented to them in the play the audience did not care for the subject, and on the 27th of November *The O'Dowd* was withdrawn, after the publication of the following curious notice:—"Mr. Boucicault regrets to perceive that certain scenes in his new play, *The O'Dowd*, continue to provoke expressions of displeasure from a portion of the audience. He has no wish to offend anyone. He is informed of a general opinion that the censured scenes are ill-timed, and ought to be omitted or their language changed. If the public will kindly refer to the announcement with which the production of *The O'Dowd* was prefaced, it will be seen that the features objected to are essential to the design and intent of the work. It is, therefore, in no captious spirit the author declines to alter it; but rather than lose the favour of any of his audience he will amend his error by withdrawing the play altogether."

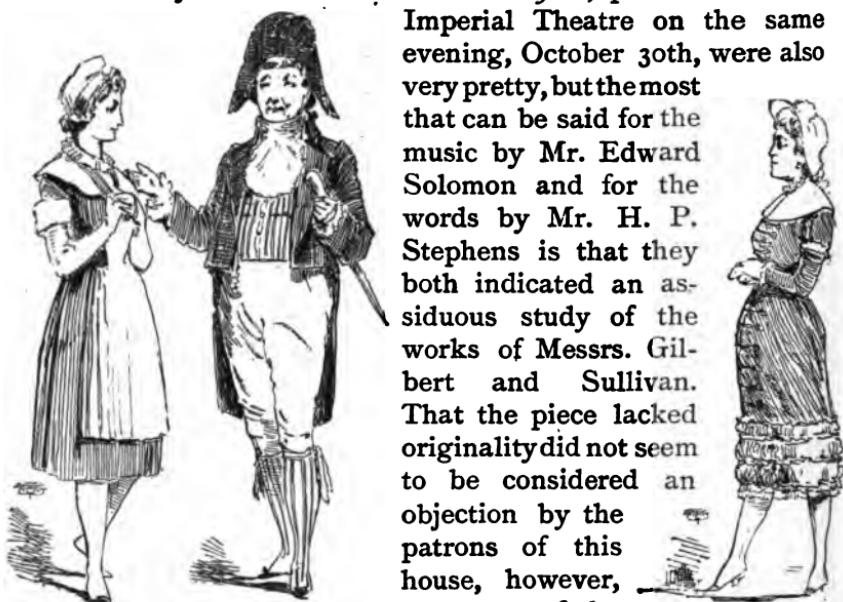
On the 25th of October *The Corsican Brothers and Company*, a new burlesque by Messrs. F. C. Burnand and H. P. Stephens, was produced at the Gaiety, MR. PAULTON AS THE ABBÉ. and was analysed by Mr. Sala as "a (Les Mousquetaires.) kind of omelette aux fines herbes. The herbs are very fine. Crack your eggs; grease your pan; pop in your yolks; ply your fork; fold your omelette; and dexterously tilt out on to a Gaiety plate. *Servez chaud!* The dialogue is smart and rattling; the jest and gibes are frequent and pungent; and the fooling is altogether devoid of effusive slanginess and vulgarity."

Two new comic operas produced on the 30th brought to a close the busiest month of the year. The first, *Les Mousquetaires*, at the Globe Theatre, was originally seen at the Bouffes Parisiennes on March 16th, the libretto being founded upon an old comic drama, *L'Habit ne fait pas le Moine*, in which Lafont



played the principal part in 1835. The music of the first two acts was by M. Louis Varney, that of the third by M. Mansour. But at the Globe the work was compressed into two acts, and most of M. Mansour's music was abandoned. The result was a brisk little opera, with an amusing plot, which was beautifully put upon the stage, and very cleverly acted and sung by Mr. F. H. Celli, Mr. Harry Paulton, Mr. H. Bracy, Mr. Charles Ashford, Mdlle. Sylvia, and Miss Alice May. The second scene, the cloisters of a ursuline convent, with the pretty inmates dressed in pale blue (!) seated on each side, was unusually effective.

The scenery and dresses of *Billee Taylor*, produced at the



MISS KATHLEEN CORRI AND MR. A.
WILLIAMS.
(*Billee Taylor*.)

Imperial Theatre on the same evening, October 30th, were also very pretty, but the most that can be said for the music by Mr. Edward Solomon and for the words by Mr. H. P. Stephens is that they both indicated an assiduous study of the works of Messrs. Gilbert and Sullivan. That the piece lacked originality did not seem to be considered an objection by the patrons of this house, however, and some of the expressions in it soon became nearly as familiar as

MISS EMMA CHAMBERS.
(*Billee Taylor*.)

the much-reiterated witticisms of *Pinafore* and the *Pirates of Penzance*. The plot was based on Sheridan's ballad of the virtuous young gardener who was "pressed" into the navy, and who, in this new version, proves to be a thorough humbug. The acting, as well as the mounting of the operetta, was good, especially that of Mr. J. D. Stoyle, in the part of Ben Barnacle, a mariner who undoubtedly served his time on Mr. Gilbert's vessel.

On the 27th inst. Mr. Charles Harcourt, a much respected member of the theatrical profession, died from injuries received in falling through an opening in the stage of the Haymarket

Theatre. We learn from THE DRAMATIC LIST that he made his first appearance on the London stage March 30th, 1863, at the St. James's Theatre, as Robert Audley in *Lady Audley's Secret*. He afterwards appeared with success at Drury Lane, the Royalty, the Charing Cross, the Globe, the Haymarket, and at the Adelphi Theatres. At the time of the accident he was rehearsing the part of Horatio, in which he was to have appeared at the Princess's during the engagement of Mr. Edwin Booth.

XI.

NOVEMBER.

On November 1st at the Prince of Wales's Theatre Miss Geneviève Ward appeared in *Anne-Mie*, an English version of the Dutch play which was performed at the Imperial Theatre by



MISS GENEVIÈVE WARD AND MR. F. ROBERTSON.
(*Anne-Mie.*)

Mr. Righton exerted themselves to the delight of a numerous audience.

Closing for the season early in the summer, the old Princess's was pulled down, and on November 6th the new Princess's was opened, a beautiful and commodious theatre which reflects great credit on the architect and the management. The event had a double interest, as it served to bring the American tragedian, Mr. Edwin Booth, before a London audience. It was his first appearance here for nineteen years, and these years had been a

native Dutch actors the previous summer, and though the acting of this artist was admired, the play itself proved dull and unattractive. It held the boards of Mr. Edgar Bruce's little theatre for about six weeks.

On November 3rd *Bow Bells* at the Royalty was supplemented by *Don Juan Junior*, a burlesque by the "brothers Prendergast," in which Miss Kate Lawler and



MISS KATE LAWLER AND MR. RIGHTON.
(*Don Juan Junior.*)

period of constant growth to him in his profession, endearing him to the more intelligent of his countrymen, among whom he is esteemed scarcely less than Mr. Irving is here. Although but a young man when he made his *début* at the Haymarket in 1861, he came to England with a reputation already established in the United States, and with claims for consideration as an offspring of a family illustrious in the annals of the English stage—the son of Junius Brutus Booth, who competed for public favour with Edmund Kean at Covent Garden. The appearance of the younger Booth at the Haymarket attracted in a notable degree the attention of English playgoers. His father is said to have been riotously interrupted in his performances, and Kean himself has made reference to an organization known as the “wolves,” which makes it only too probable that he was not treated fairly. Little if any of this sort of hostility existed when the son presented himself in the character of Shylock at the Haymarket, and afterwards as Richelieu, Sir Giles Overreach, and Richard the Third. His natural gifts were appreciated and acknowledged; but he failed, it is said, to create a profound impression, and he went back to America, where his advance has been constant, and his successive engagements have shown a maturing beauty in his impersonations. Some ten years ago he built the magnificent theatre in Twenty-third Street, New York, named after him, and he sacrificed a handsome fortune in the production of a series of Shakespearian and “legitimate” plays, which were mounted with great care and splendour. Previous to this he played Hamlet for one hundred successive nights at the Winter Garden Theatre, when the population of New York was less than eight hundred thousand, and as an instance of his popularity and the interest taken by Americans in the character of his reception in England, it may be mentioned that not only were special accounts of his appearance at the Princess’s on November 6th cabled to the New York newspapers for publication on the following morning, but long extracts from the opinions of London critics were also telegraphed. Mr. Booth is not above medium height; he is spare, supple and graceful in movement. Though his complexion is dark, his face has an ascetic pallor, with features that are best described as “sculpturesque.” His acting is not of the robust school represented in the past by Edwin Forrest, and at present by Mr. John McCullough, another American actor, who is to be seen at the Drury Lane Theatre next spring. His

method, on the contrary, is almost coldly intellectual, and yet ornate and polished to an extreme degree. His elocution is impressive, and many words fall from his lips with an hitherto undiscovered beauty. But the scholarly studiousness which may be observed in his acting is not the limit of his resources, nor are the natural advantages of a handsome face, a sonorous voice, and a graceful form. Mr. Booth is an emotional and inspirational actor, and the very delicacy of his art leads him to curb and refine the expression of qualities, which are often simulated by mere boisterousness. His versatility is remarkable. His Shakespearean impersonations include Hamlet, Othello, Iago, Shylock, Lear, Brutus, Cassius, Richard the Third, Richard the Second, Petruchio, Macbeth, and Wolsey. In the romantic drama, besides his Richelieu, which is now familiar to London playgoers, his principal characters are Don Cæsar de Bazan, Ruy Blas, and Bertuccio, in the *Fool's Revenge*. Essentially a tragedian who portrays dejection of spirit with a pathetic intensity which we have never seen surpassed, Mr. Booth is not deficient in comedy, and when he plays *Ruy Blas* and *The Taming of the Shrew* in one evening, his transition from the passionate griefs of the heroic lackey to the jauntiness and ebullient gaiety of Petruchio shows the comprehensiveness of his genius.

Though he was warmly received as Hamlet at the opening of the Princess's, the critical notices of his performance were not as undivided in the estimate of his ability as his American friends anticipated. The *Athenæum*, Nov. 13th, said: "Mr. Booth's chief merit consists in giving a most temperate, thoughtful, and judicious rendering of Hamlet. The latest conclusions of scholarship are accepted by him and reproduced upon the stage; there is no attempt to force upon the public new readings solely on account of their novelty; variations from former practice are enforced by a certain amount of authority; and there are few recent suggestions of criticism, the value of which has not apparently been tested. . . . The cardinal fault in his conception seems to be that it shows an almost slavish respect for the letter, and treats as formal and insignificant utterances which are in fact mere expressions of temporary and transitory feeling. . . . His delivery is admirable, not only in intelligence, but in elocutionary ability, in which respect it stands altogether apart from most English performances. The attitudes employed are almost always well chosen. No attempt is made to force 'points,' and no affectation or

eccentricity disturbs the audience." Mr. Sala in the *Illustrated London News* said: "I went away with the conviction that I had seen a very conscientious, a very refined, a very appreciative, but a somewhat old-fashioned Hamlet—strong in all the dignified parts of the character, but weak in the interpretation of eccentricity, and especially of sarcastic humour." The *Daily News*, Nov. 8th, said: "Altogether Mr. Booth's impersonation does not leave the impression of a great performance, though it is clever, highly wrought, and essentially refined."

Two weeks later, however, when on November 20th he appeared as Richelieu, the praise of his performances was unanimous, and he was recognised as being something more than merely conscientious and scholarly. *The Athenæum*, November 27th, said: "In this character the significance of Mr. Booth's method is revealed, and the reputation it has won for him in the United States becomes comprehensible to the English public. Almost for the first time in recent days the full value of an artistic method has been made apparent by an English-speaking actor to an English-speaking audience. . . . Mr. Booth's Richelieu is a sustained and an exquisite performance. At one or two points it displays electrical passion, and it is throughout admirable in finish. Far higher, however, than the merit of these passages is that of the grace, beauty, and completeness of the whole. There were no points and few effects. All that was seen was the fierce, subtle, and indomitable prelate in the very guise in which he has been conceived by Lord Lytton. The appearance was singularly like the best known pictures of Richelieu, and the character of the astute, unscrupulous man was presented to the life." Mr. Booth's engagement will continue up to the spring of 1881, and it will include about twenty different impersonations. The perfor-



MR. EDWIN BOOTH.
(Richelieu.)

mances of *Hamlet* and *Richelieu* were preceded by a clever little comedy in one act, *An Old Master*, by Mr. H. A. Jones.

On the 17th the *Road to Ruin*, with Mr. Charles Warner as Harry Dornton, was included among the interesting series of Shakespearean and legitimate revivals which had been occupying the Sadler's Wells Theatre for some weeks; and on the 20th Mr. W. J. Florence, the American comedian, appeared at the Gaiety as Captain Cuttle in several scenes from an adaptation of *Dombey and Son*. Mr. Florence's impersonation was faithful to the novel, and exhibited no less humour than he did as the Hon. Bardwell Slote.

On the same afternoon (Nov. 20th) Mr. Toole appeared in a new farce by Mr. Byron. When we say that the name of the little piece was *The Light Fantastic*, and that Mr. Toole's part was Mr. Samuel Slithery, proprietor of "the Hall of Terpsichore in the Old Kent Road," nothing need be added.

On November 20th was produced at the Criterion *Where's the Cat?*—a farcical comedy in three acts adapted from the German,



MR. CHARLES WYNDHAM.
(*Where's the Cat?*)

and though scarcely as clever as *Pink Dominoes* or *Betsy*, it was played with great spirit by the company. The "cat" is a money bag, the contents of which are to be divided among three persons, but owing to a mistake in their identification they become involved in many curious difficulties, the solution of which leads to numerous amusing incidents. The wit is not always spontaneous or refined, but with Mr. Charles Wyndham, Mr. W. J. Hill, Mr. George Giddens, Mrs. John Wood, Miss Rose Saker, Miss Mary Rorke, and Miss Eastlake in the cast, the piece excites laughter, and that appears to be the chief object of the management of the Criterion. The name of the adapter was not announced, and on the first night an unlooked-for scene occurred. Just before the close "sounds of dissatisfaction" were heard in the pit and gallery, and at the end they were repeated. Mr. Wyndham then came forward to address the audience, which was in an uproar, and said: "Ladies and gentlemen, do you accept the piece?" a question which was followed by further commotion, in which the cries of "Yes" and "No" mingled. "I wish to

know," he proceeded, "whether you accept the piece in order that I may convey your verdict to the author, or rather the adapter, for it is a somewhat free adaptation from the German." The noise here made his words for a while inaudible; and after other interruptions and a rather angry altercation between the speaker and his disturbers, Mr. Wyndham continued as follows:—"Ladies and gentlemen, my difficulties are very grave. I am in a very false position at the present moment. I did ask the adapter, believing myself that the piece would be a success, to be present to-night to receive his congratulations from you, but unfortunately I have to appeal to you in his behalf. Some little time ago he committed a mistake in the heat of disappointment, and candidly, he dare not appear before you—I allude to Mr. Albery. He dare not appear here, but I think I may tell him that you do forgive him and that you accept the piece." Cries of "No," mingled with loud cheers, followed upon these utterances until Mr. Wyndham finally retired. Mr. Albery, in a letter to the daily papers, repudiated this reference to *Jacks and Jills*. He said: "I am certain that Mr. Wyndham's heart was full of kindness towards me when on my behalf he responded to the call for author at the Criterion on Saturday night, but he unfortunately conveyed anything but my sentiments to his hearers."

On the 27th the ever-popular *School* was revived at the



MR. AND MRS. BANCROFT AND MR. ARTHUR CECIL.
(*The Vicarage.*)

Haymarket Theatre with the pretty little comedy *The Vicarage* as an opening piece, and on the 29th Mr. Buckstone's *Green*

Bushes was revived at its old home, the Adelphi. It is now thirty-six years since Madame Celeste, in conjunction with Mr. Benjamin Webster, entered upon the management of this theatre, and perhaps none of her many successes was greater than that of *Green Bushes*. No play is more intimately associated with the history of the house, and around it cluster many memories that are at once pleasant and sad. In its original cast were Mr. Yates, Mrs. Fitzwilliam, Mr. Selby, Mr. Hudson, Mr. O. Smith, Mr. Wright, Mr. Paul Bedford, and Madame Celeste. If the play had no positive merits to justify its present existence, its reproduction would be interesting as showing to the younger generation of theatre-goers what sort of material an Adelphi melodrama used to contain, but *Green Bushes* has not lost its vitality, and it was received with favour when at the close of Mr. Boucicault's engagement it was revived with Mr. Henry Neville as Connor O'Kennedy, Mr. Sheil Barry as Wild Murtogh, Miss Lydia Foote as Nelly O'Neil, and Miss Bella Pateman as Miami. Mr. Barry's impersonation of the malignant and violent little Irishman deserves the most generous praise, and we question if ever before the part had so efficient a representative.

XII.

DECEMBER.

William and Susan having been withdrawn, *Good Fortune*, a new comedy in three acts by Mr. Coghlan, was produced at the St. James's Theatre on December 4th. It was an adaptation of Octave Feuillet's *Romance of a Poor Young Man*, and the refined acting of Mr. and Mrs. Kendal and their associates made it satisfactory to the audience, though it cannot be said to have surpassed any of the previous dramatizations of the same novel, or to have afforded the abilities of those admirable artists an adequate opportunity.

The action is divided between London and North Wales, comprising five scenes, the first being the lodgings of Charles Denis, Earl of Neath, who through family misfortunes is discovered in a condition of genteel poverty, which is so exigent that he is penniless and dinnerless. He is unwilling to solicit aid from his former friends, and is resolved to earn a living, to abandon his title, and with it old associations, and to strive with the world in any capacity that will support him. The family lawyer, unwilling that his young client should be exposed to the inevitable trials of a salaried position, suggests various means by which these may be avoided, all of which are rejected by the Earl as being against his independence or distasteful to his sense of honour. The lawyer knows of a heiress with two hundred thousand pounds who would be glad to make him a partner of her fortune; and this bait being refused, he mentions that several thousand pounds belonging to the Neath estate remain to be disposed of, and that by a legal expedient they may be diverted from the late Earl's creditors to his necessitous son. The latter is obstinate, however, and will only accept the stewardship of a family in North Wales which his friend offers to procure for him. The lawyer is a little disingenuous in his beneficence. If Charles Denis will not marry for money, the lawyer will send him "where money is," as Mr. Tennyson's *Northern Farmer* has it, and the stewardship brings him into the company of a beautiful, wealthy, and impulsive girl. Besides herself, the household consists of her mother, Mrs. Ransom, her companion, Miss Somers, and her suitor, Sir George Fallow, a foppish gentleman with some designs on her fortune. Into this group Denis is projected, and he easily becomes the central figure. He is a clever painter in water-colours; the portfolio

which he brings with him contains many charming sketches which he has made during his journey to the house. He is also a skilled pianist ; and when Sir George wants a musical accompaniment to a rehearsal of a *tableau vivant*, he sits down at the piano and voluntarily plays an air with a touch that shows him to be 'an artist. Mrs. Ransom is charmed with him, and her daughter is impressed, though she immediately adopts towards him an attitude of studied coldness. Miss Somers recognises him as the Earl of Neath, but keeps the secret to herself as a useful instrument for the future. She is a coquette and a schemer ; she would like to be Countess of Neath for the title *per se*, but she forms a strong attachment to Charles Denis on his own account, though he curtly repulses her advances. An old and bedridden relative of the family, whose heiress Isabel (Miss Ransom) is to be, also takes a liking to Charles, and insists on constantly having his company. The suspicions of Isabel are excited by her companion, Miss Somers. What brings this gentleman of so many accomplishments, so many attractions, to Torwen House ? Surely not the emoluments of a stewardship ; and she is led to imagine that he has some ulterior object—that he is a fortune-hunter, and that the game he seeks is either herself or her invalid relative. She is a girl with "opinions of her own ;" independent ; candid ; shrewd ; haughty ; and somewhat wayward. A conversation with Charles convinces her that she has misjudged him ; but scarcely has she come to this conclusion than an incident occurs which increases her former mistrust. In the neighbourhood is a picturesque ruin which she is in the habit of visiting, and one evening at sunset, when she is alone as she supposes within the crumbling walls, she finds Charles there also. The meeting is not at first unpleasant to her, and the pair linger sentimentally together until the crimson has died off all the surrounding hills, and the moon is whitening them with a colder light. But when they prepare to leave it is discovered that the only outlet from the castle is closed—that the goatherd who possesses the key to the door has locked it and gone away. In vain they cry after him as they see him retreating down the valley ; the more they cry the faster he runs, for there is a superstition that the castle is haunted, and the peasant thinks that he hears the voices of ghosts. Suddenly a horrible suspicion dawns in Isabel's mind, and soon afterwards it breaks upon her with the greater horror of belief. It is a conspiracy of Charles to compromise her by having her found here



MISS ELLEN TERRY IN "IOLANTHE."

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alone with him after nightfall. She turns upon him and openly accuses him of treachery in the bitterest language, and he, goaded beyond endurance, rushes to the edge of the wall and leaps off, though she, too late, perceives her injustice, and endeavours to prevent him. It should be unnecessary to say that he did not expect to find her in the ruin, and that they were not locked in through any connivance of his. He is not seriously injured by the leap, and having had Isabel released, he returns alone to the house, to be followed by that impulsive young lady, who has been reduced to a sincerely penitent frame of mind. Before she arrives Miss Somers endeavours to cajole Charles into some confession of love for herself, and finding no encouragement, she resolves to punish him for his contumely by creating a feud between him and Isabel, not knowing what has happened during the previous hour. She has picked up a letter of his addressed to his sister Gertrude, and worded in the most affectionate way. Her name is Gertrude also, and having challenged Isabel with being in love with him, she hands her this letter as one which has been addressed by the Earl to her. The opening part of the contents are so misconstrued that it again appears that he has come to Torwen House to secure Isabel for the sake of her fortune, and more than this it seems to prove that, while professing love for her, he has been actually intriguing with Miss Somers. In a pique Isabel accepts her oft-deferred suitor, Sir George Fallow, and she has hardly done so when Miss Somers confesses the deceit of which she has been guilty. Meanwhile Charles has been with the invalid, whose illness has become critical, and among the papers intrusted to him he finds one letter addressed to himself and another to Isabel. The former relates that long ago the dying man was in the employ of the Earl's father, and that all he possesses was obtained from that nobleman by a fraud which he now expiates by the surrender of his whole estate. The letter to Isabel is to the same end; and when she informs Sir George that she is penniless he magnanimously releases her from her promise to marry him. The magnanimity of Charles Denis is more substantial, however; he destroys the document that would make him rich and leave his love poor; explanations follow, and Isabel gladly enough becomes the Countess of Neath.

Mr. Kendal played the part of Charles Denis with simple dignity, and his wife made as much of Isabel as possible. Miss Linda Dietz impersonated Miss Somers, Mr. Wenman, the lawyer, and Mr. John Clayton, Sir George Fallow.

On the afternoon of the 6th a benefit performance was given at the Drury Lane Theatre in aid of the family of the late Mr. Charles Harcourt. The programme included scenes from *The World*, *Billee Taylor*, *The Guv'nor*, *The Lady of Lyons*, *Mary Stuart*, and *Bardell versus Pickwick*. Nearly all the actors and actresses of note in town contributed their services, among others being Mr. and Mrs. Kendal, Madame Modjeska, Messrs. James and Thorne, Messrs. H. J. Byron, Wilson Barrett, H. Neville, S. B. Bancroft, John Hare, William Creswick, W. J. Florence, J. L. Toole, Henry Irving, and J. S. Clarke. The performance lasted from one until six o'clock, and at the close it was announced that the money taken at the doors, added to the sum previously subscribed, amounted to £1,700.

On the evening of the 6th *Two Old Boys*, a comedy in one act, adapted from the French of M. Henri Meilhac by Mr. J. Mortimer, was seen for the first time at the Court Theatre. The two old boys represented are Mr. Merriweather, played by Mr. G. W. Anson, and Mr. Chalmers, played by Mr. Edward Price. They are both rich, both bachelors, deeply attached to one another, and both apprehensive that their fortunes will be wasted after their deaths in litigation among possible heirs-at-law. They conclude that the best way to avoid this undesirable circumstance is that one shall marry, and both shall settle all that they have on his wife. They have a young and pretty ward, Kate Mowbray, and they resolve without consulting her that she shall be the woman. But both have an abhorrence of matrimony; each insists that the other shall marry her, while the other equally positively rejects the proposition. To settle the question they play a game of "all fours," it being decided that the winner is to become the Benedict. Merriweather deliberately loses, and Chalmers, very much crestfallen, has to marry Kate, a part played by Miss Winifred Emery. When she is informed of her fate, and how the arrangement has been made, she is not at all discomposed. She acquiesces, and seems even to be pleased. But she is aware of her guardian's eccentricities, and quickly sees that the best way to frustrate their plan is not by open resistance but by strategy. Accordingly she proceeds to show such extreme fondness for Mr. Chalmers that Mr. Merriweather regrets losing the game of cards, and at the same time she shows enough devotion to Mr. Merriweather to make Mr. Chalmers jealous. Her intention is to embroil the "two old boys," and in this she succeeds so well that both resign her to her lover, an attractive young music-teacher,

and resume the quiet life of celibacy for which they are best adapted.

On Saturday, the 11th, at the same theatre, for the first time before a London audience, Madame Modjeska assumed the part of Adrienne Lecouvreur in the fine play of that name by MM. Scribe and Legouvé. The consideration of such a play as this impresses us with the feebleness of much of our own dramatic literature, and seeing it acted by English actors so soon after the performances by the French company during the previous summer provokes a contrast which unfortunately is not favourable to the former. The touching impersonation of Michonnet by M. Regnier leaves a reflection on the mind which is not easily effaced; but without wishing to disparage Mr. G. W. Anson, the representative of the part in this later revival, we may say that his interpretation of it is an instance of the difference between the French stage and the English. Adrienne Lecouvreur is a part that naturally engages the sympathies of any professional actress who assumes it—an advantage which is often overlooked in the discussion of the relative merits of an artist's several impersonations, and which, if the actress has the genius of Mademoiselle Bernhardt, makes it improbable that she will ever find a rival to equal her. Madame Modjeska could not have had a severer test than in the assumption of Adrienne

while the remembrance of Mademoiselle Bernhardt in the same part was still fresh in the public mind. But the comparison invited did not result in the least to her disadvantage. Of the three parts in which London audiences have now seen her, this of the gifted and passionate *sociétaire* of the Comédie Française illustrates most fully the measure of her genius, which is not inferior to that of any living artist. The predominant quality of her interpretation is pathos. Proud of her fame and fond of her art, Adrienne Lecouvreur, as portrayed by Madame Modjeska, is a simple, trusting, loving woman, who could resign all else the world has



MADAME MODJESKA.
(*Adrienne Lecouvreur.*)

to offer for the peace and security of a home. Her affection for her lover is shown by infinite tenderness; and when the last scene is reached, even the least responsive among the audience are profoundly moved by the irresistible grief, the feverish passion, and the wild despair with which Adrienne passes away.

It is said that when the play was first produced at the Théâtre Français in 1849, public curiosity was directed not to the piece but exclusively to the impersonation of Adrienne by Rachel; and at the Court Theatre a parallel example was afforded when the interest of the audience centred in the actress, while the play itself or the success of the adaptation was scarcely considered. At the close of the first performance Madame Modjeska was rapturously called before the curtain several times, and Mr. Wilson Barrett was also summoned to receive the audience's approval of his management. Mr. Forbes-Robertson played the Count de Saxe; Mr. Anson, Michonnet; Mr. Lin Rayne, the Abbé de Chazeuil; Mr. J. D. Beveridge, the Prince de Bouillon; and Miss Amy Roselle the Princess de Bouillon. Mrs. Bernard Beere succeeded Miss Roselle in the last-named part after the first week.

On the same evening (December 11th) at the Olympic Theatre, *Our Relatives*, a comedy in one act by Mr. W. Ellis, was added to the programme, the principal feature of which was a melodrama by Mr. James Willing, junior. The latter, *Delilah*, was founded on Ouida's novel, "Held in Bondage," and was first performed at the Park Theatre, Camden Town, on October 7th, whence it was afterwards transferred with some success to the Olympic.

A curious experiment was made at the Gaiety on the afternoon of December 15th, when *Quicksands*, a drama in four acts, adapted by Mr. William Archer from the Norwegian of Henrik Ibsen, was produced. Its author is the leading dramatist of Norway, and writes about two plays a year, usually selecting national subjects of strong domestic interest. *Quicksands* is a faithful translation, and the scene of its action is a little coast town in Norway. The leading personage is Consul Bernick, who has achieved a reputation among his townsmen as a patron of commerce; but he is, in fact, a crafty self-seeker. His fortunes are built on fraud and deception. Fifteen years before the action of the piece begins, he has induced his brother-in-law, John Hessel, to assume the responsibility of an escapade which he (Bernick) has committed, and taking advantage of the scapegoat's departure for America, he has put upon him the stigma of an embezzlement of which he himself is guilty. Hessel suddenly comes

back,' and the difficulty of concealing the mean trick which Bernick has played gives rise to the complications which follow. Suspecting nothing, Hessel falls in love with Dinah Dorf, an orphan under the protection of the Bernicks, whose parents are the sufferers by his supposed misdeeds, and when walking in the street with her he is denounced by the village pastor. He appeals to Bernick, who coldly refuses to vindicate him. Subsequently the iniquitous consul conceives a diabolical scheme to rid himself of Hessel by inducing him to embark in an unseaworthy ship; but through some misunderstanding Hessel embarks in another vessel, while Bernick's only son, a little boy of eleven, desiring to follow him, conceals himself in the doomed ship. The child is saved by the mother and brought back; and it is under the influence of a feeling of thankfulness that the consul, in reply to a deputation bringing him a complimentary address, publicly confesses the hypocrisies of which he has been guilty. The play seemed to contain materials which in an altered form would make it successful with English audiences.

On December 18th an adaptation of Giacometti's Italian play, *La Mort Civile*, one of the most successful pieces in Signor Salvini's repertory, was produced at the Prince of Wales's Theatre. Salvini had played the original in France, in the United States, and in the English provinces, and it was his acting that secured approval rather than the drama, which could be only partly followed by most of those who saw it. Translated by Mr. C. F. Coghlan, the English version proved it to be a somewhat extraordinary departure from our ideas of morality and dramatic unity. "It is important to bear in mind that the objection is not that the prevailing tone is sombre," the critic of the *Daily News* wrote, "nor that the author's passion for harmonious treatment has led him to avoid altogether that



MISS AMY ROSELLE AND MR. COGLAN.
(*A New Trial.*)

element of humour which yields an effective relief, though apt in any but the most skilful hands to be merely a jarring note. The real fault is the absence of that fine balance between good and evil, and that predominance of moral beauty, which are essential characteristics of all truly great and pathetic fiction." The opening scene is in the mountains of Calabria, where in the house of a physician, Dr. Palmieri, who is their protector, we find the wife and daughter of a man sentenced to the galleys for murder many years previously. That man was an artist, young, affectionate, and devoted to the bride whom he had married against the wishes of her parents. Her family had persecuted him, and endeavoured to alienate her from him. One day her brother came to take her away from him by force, and he, without premeditation and in a passion, stabbed and killed him. Palmieri, having lost a daughter of his own, adopts the convict's child, Annetta, and also provides for her mother, Rosalia. An unscrupulous priest impugns his disinterestedness, and suspects that Annetta is the doctor's daughter and Rosalia his mistress. When the drama begins the child is thirteen years old, and the priest is plotting to have her and her mother expelled from the village. At this moment a wild, travel-stained, suspicious-looking outcast enters the monastery and claims sanctuary. In answer to the adroitly framed questions put by the priest, he confesses that he is Corrado, Rosalia's husband; that he has escaped from the galleys and is looking for her. This satisfies the sinister ecclesiastic very well. If Rosalia is Dr. Palmieri's mistress the enormity of his crime is increased by the fact that she has a husband living. He tells the outcast that his wife is near, and throws out hints as to her fidelity, which are strong enough to inflame the wearied, desperate man. But Corrado approaches his wife with no bitterness, only with the intense yearning that he has nurtured during the long years of his imprisonment. He has lived for but one purpose, to inclose again within his arms that young bride for whom he committed the crime which can never be forgotten. His love has not abated at all; he has toiled over the mountains without food and until his feet are bleeding, buoyed up with the desire of meeting her again. The meeting takes place, and it seems natural that Rosalia should be no less glad to be restored to her unfortunate husband than he is to clasp her to his bosom; but as she sees him her only cry is one of loathing, "My brother's murderer!" and thenceforward through the play insult after insult, taunt after taunt, is thrust upon the poor wretch without

one thought of the extenuating circumstances under which his crime was committed, until the spectator feels inclined to openly protest against the monstrous injustice. His child shrinks from him in horror; his wife is unwilling to have him touch her. At first Corrado thinks the priest's insinuations as to his wife's infidelity are confirmed, and prepares to take a terrible revenge. But Palmieri convinces him that he has been a true benefactor of the woman and the child. In all these painful scenes Corrado bears the onus of the ill-doer. The singular obduracy of the other characters is not emphasised. "If I were dead would you marry Palmieri?" he asks his wife, and she answers affirmatively. Palmieri and the woman claim to act in the interest of the child alone, and entreat him to remember the consequences to her if he insists upon being acknowledged as her father. Dazed and heart-broken, Corrado at last submits to their will, and poisons himself almost in their presence. The effect of this singular play on the audience is one of undivided sympathy with the unhappy convict, while Rosalia is left in the memory as a repulsive figure, the shadow of which falls on Palmieri. Unusual as the sentiment of it is, however, *A New Trial*, the name of Mr. Coghlan's adaptation, is intensely interesting, and it was acted with conspicuous ability at the Prince of Wales's Theatre. Mr. Coghlan himself took the part of Corrado, and interpreted it with quiet force and subdued pathos. The character of the sinister priest was indicated by Mr. Flockton with a great deal of picturesque detail, which won much applause, and Mr. Fernandez was hardly less successful as Dr. Palmieri. Miss Amy Roselle acquitted herself well in her difficult and unsympathetic part (Rosalia), and a final word should be said in recognition of the self-possession and intelligence of Miss Sothern (Annetta), a young and pretty daughter of the famous comedian.

On December the 18th, also, *The Little Mother*, a two-act comedy, by the veteran Mr. J. Maddison Morton, was produced for the first time at the Gaiety Theatre, and it remained on the programme for several weeks. The leading part was ably played by Miss Lottie Venne.



MISS LOTTIE VENNE.
(*The Little Mother.*.)

The first theatre to open with the so-called "Christmas novelties" was the Alhambra, which on the 20th offered its



MISS ST. QUINTEN.
(*Mefistofele II.*)

patrons *Mefistofele II.*, "a grand spectacular comic opera, with music by Hervé." This was really Hervé's familiar opera-bouffe, *Le Petit Faust*, with selections from Mendelssohn added to it, and a new libretto supplied by Mr. Alfred Maltby. The scenery as usual at the Alhambra was elaborate, but though the production engaged the services of Mr. Lionel Brough, Miss Constance Loseby, Madame Rose Bell, and Miss St. Quinten, it did not promise to be as successful as *La Fille du Tambour Major*.

On the afternoon of the 22nd *The Nine Days' Queen*, by Mr. Robert Buchanan, was produced at the Gaiety. Free use had been made in it of Nicholas Rowe's tragedy, *Lady Jane Grey*, brought out at the Drury Lane in 1715, but it was essentially a new play. It was written for Miss Neil-

son, and after her death it became the possession of Miss Harriet Jay, a novelist of some reputation, who sustained the leading part at the Gaiety. Mr. Buchanan's poetical abilities are well known, and in his *Madcap Prince*, written for Mrs. Kendal several years ago, he proved himself capable of writing an "actable" drama. *The Nine Days' Queen* has some fine literary qualities, and while suffering from the haste with which it was prepared at the Gaiety, its merits were sufficiently apparent to create a desire in the audience for an opportunity of seeing it again when carefully cast and adequately mounted.

The Christmas season was inaugurated on the eve of the festival by the production of new entertainments at the Gaiety and the Surrey. The Surrey pantomime is usually good enough to compensate for the inconvenience which residents in Middlesex are put to in reaching the theatre, and this year Mr. William Holland's "annual," *Hop o' My Thumb*, surpassed all that he had previously attempted. Mr. Hollingshead's "novelty" was a "burlesque drama," in three acts—*The Forty Thieves*, by

Mr. Robert Reece. The announcement of a burlesque in three acts sounds ominously. One act is usually sufficient to exhaust the appetite for mirth of this sort, and the prolongation of it into three instalments seemed to be a doubtful experiment. But though *The Forty Thieves* occupied two hours and a half in representation, there was not a weary moment from the rise of the curtain to the end. We never saw a better piece of its kind. The exuberant drollery was phenomenal in its quantity, and the resources of the actors from whom it flowed were of no common order. When "the sacred lamp of burlesque," nourished so successfully by Mr. Hollingshead, is extin-



MISS FARREN AND MR. TERRY.
(*The Forty Thieves*.)



MISS KATE VAUGHAN AND MR. ROYCE.
(*The Forty Thieves*.)

guished, which, we fancy, will not be for many a day yet, the acting of Miss Nelly Farren, Miss Kate Vaughan, Mr. Terry, and Mr. Royce in *The Forty Thieves* will be remembered as pre-eminent examples of the grotesque powers developed in the modern school of extravaganza.

The pantomime at the Drury Lane was *Mother Goose*, and its author was the veteran, Mr. E. L. Blanchard. An immense audience witnessed it on Boxing Night,

amid the time-honoured diversions of "pittites" and "gods," and the general opinion at the close was that a cleverer



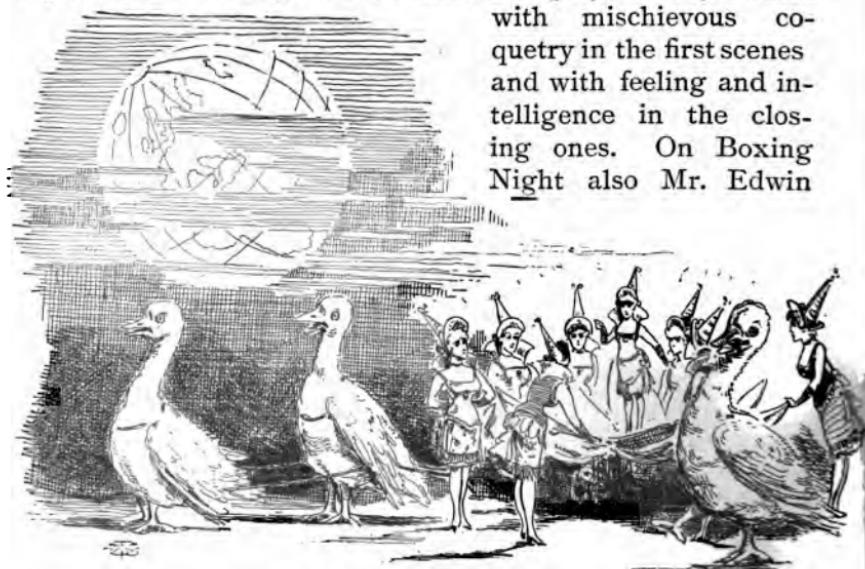
(*Mother Goose.*)

libretto, better acting, or more gorgeous scenery had never been known. The Covent Garden Theatre was not behind its old rival. Here the subject treated was *Valentine and Orson*, the author being Mr. Burnand. It was produced under the superintendence of Mr. Chatterton, so long connected with Drury Lane, and it contained the principal features of previous pantomimes at that house—

scenery by Mr. Beverley and acting by the Vokes Family.

The Drury Lane, the Covent Garden, and the Surrey were the only theatres of importance which produced pantomimes this year. At the Sadler's Wells on Boxing Night Mrs. Bateman revived *The School for Scandal*, with an excellent cast, including Mr. Hermann Vezin, who was altogether admirable as Sir Peter Teazle; Mr. Charles Warner, who impersonated Charles Surface with contagious vivacity; Mr. E. H. Brooke, who gave a finished performance of the astute and hypocritical Joseph; and Miss Virginia Bateman, who played Lady Teazle

with mischievous coquetry in the first scenes and with feeling and intelligence in the closing ones. On Boxing Night also Mr. Edwin



(*Mother Goose.*)

Booth appeared at the Princess's in *The Fool's Revenge*, and as Bertuccio established himself firmly in the public favour. This impersonation, following those of Hamlet and Richelieu, exhibits the extraordinary versatility and flexibility of his art. Of it the critic of the *Daily Telegraph* wrote on December 28th: "The inevitable disappointment of the first two acts was more than counterbalanced by the fine frenzy that possesses Bertuccio directly he discovers that he has contributed to his daughter's dishonour. The dramatic moment is a good one, and the actor seizes it with a grasp of iron. Before this he has scarcely been one of the nerves of the play; but then he is the play itself, its main artery through which its life's current flows. The curtain accordingly descended on enthusiastic applause, and on an effective finale, that differs in some important particulars from Mr. Tom Taylor's text."

Although it was not produced until January 3rd, 1881, Mr. Tennyson's new play, *The Cup*, at the Lyceum Theatre, may be mentioned in the present issue of DRAMATIC NOTES as one of the most interesting



MISS TERRY AND MR. IRVING IN *The Cup*.

occurrences of the Christmas season. It is in two acts and four scenes, involving eleven characters, the principal ones being impersonated by Mr. Irving (Synorix) and Miss Ellen Terry (Camma). Written in blank verse, with the scene laid in Galatia, a province of Asia Minor, and dealing with a period three centuries before Christ, the tragic subject might seem to be too far removed by time, place, and form to engage the interest of modern audiences. It was, however, received with profound attention, and it may be said that no piece was ever before mounted with such magnificence or minute attention to archæological detail. While London possesses such a theatre as the Lyceum and such artists as Mr. Irving and Miss Terry, the public interest in the higher forms of the drama is not likely to languish.

NEW PLAYS AND IMPORTANT REVIVALS,

FROM DECEMBER, 1879—DECEMBER, 1880.

WITH THE DATES OF PRODUCTION AND CASTS OF CHARACTERS.

DECEMBER, 1879.

1st. *Royalty*. First Performance.**BALLOONACY.**An Extravaganza in Five Scenes, by Messrs.
F. C. BURNAND and H. F. STEPHENS.

Music by Mr. EDWARD SOLOMON.

Celebrities at Home.

<i>Augustus Smith</i>	Mr. Charles Groves.
<i>Mrs. Smith</i>	Miss Amalia.
<i>Signor Sproutso</i>	Mr. Philip Day.
<i>Cabbagi</i>	
<i>Tom Pott</i>	Mr. Seddon.
<i>Dick Kettle</i>	Mr. Harding.
<i>Knab</i>	Mr. Stansfield.
<i>Grab</i>	Mr. Barr.
<i>A Waiter</i>	Mr. Cooper.

Celebrities Abroad.

<i>Fogle V.</i>	Mr. H. Saker.
<i>Carabino</i>	Miss Marie Williams.
<i>Curricombo</i>	Mr. Desmond.
<i>Wilyou</i>	Miss Elise Ward.
<i>Wontchou</i>	Miss Carlin.
<i>Dooyou</i>	Miss Mona Seymour.
<i>Dontchu</i>	Miss Kate Leeson.
<i>Hopliton</i>	Miss Edith Gower.
<i>Doris</i>	Miss Vane.
<i>Boris</i>	Miss Jessie Braham.
<i>Bygyn</i>	Miss Harrington.
<i>Lytteun</i>	Miss Brookes.
<i>Tomiork</i>	Miss Lillie Compton.
<i>Princess Parasol</i>	Miss Edith Blande.
<i>Melissa</i>	Miss Hodges.
<i>Euchristma</i>	Miss Lizzie Wilson.

2nd. *Folly*. First Performance.**AFTER LONG YEARS.**

A Drama in One Act, adapted from the French of MM. SCRIBE and CAMILLE by Mr. SIDNEY GRUNDY.

<i>Gervais</i>	Mr. Shelton.
<i>Raymond</i>	Mr. H. Elmore.
<i>Robert</i>	Mr. Crane.
<i>Isidore</i>	Mr. Garden.
<i>Estelle</i>	Miss F. Delaval.

10th. (Afternoon). *Lyceum*. Revival.
TWO ROSES.

For the Benefit of Mr. WM. BELFORD.

By Mr. JAMES ALBERY.

Mr. Digby Grant, Mr. Henry Irving.
Caleb Deecie .. Mr. C. W. Garthorne.

<i>Jack Wyatt</i>	Mr. Charles Warner.
<i>Mr. Furnival</i>	Mr. E. Righton.
<i>Our Mr. Jenkins</i>	Mr. J. W. Bradbury.
<i>Policeman</i>	Mr. W. Elton.
<i>Servant</i>	Mr. R. Markby.
<i>Lottie</i>	Miss Amy Roselle.
<i>Ida</i>	Miss Kate Bishop.
<i>Mrs. Jenkins</i>	Miss Sophie Larkin.
<i>Mrs. Cupps</i>	Miss Cicely Richards.

After the Comedy,

Miss ELLEN TERRY delivered an Address written by Mr. CLEMENT SCOTT.

THE TRIAL FROM PICKWICK.

Arranged from CHARLES DICKENS's Novel specially for this occasion by Messrs. JOHN HOLLINGSHEAD and CHARLES DICKENS.

<i>Sergeant Buzzfuz</i>	Mr. J. Fernandez.
<i>Mr. Skimpin</i>	Mr. H. F. Macklin.
<i>Mr. Phunkey</i>	Mr. Horace Wigan.
<i>Justice Stareleigh</i>	Mr. Arthur Cecil.
<i>Mr. Pickwick</i>	Mr. Clifford Cooper.
<i>Mr. Winkle</i>	Mr. G. Grossmith, Jun.
<i>Mr. Tupman</i>	Mr. G. W. Anson.
<i>Mr. Snodgrass</i>	Mr. Kendall.
<i>Sam Weller</i>	Mr. J. G. Taylor.
<i>Old Weller</i>	Mr. W. J. Hill.
<i>Mr. Perker</i>	Mr. F. W. Irish.
<i>Mr. Dodson</i>	Mr. A. W. Pinero.
<i>Mr. Fogg</i>	Mr. J. Maclean.
<i>Lowten</i>	Mr. R. Soutar.
<i>Ushers</i>	Mr. A. Maltby and Mr. H. Westland.
<i>Master Bardell</i>	Master Grattan.
<i>Mrs. Cluppins</i>	Mrs. Bancroft.
<i>Mrs. Bardell</i>	Miss Everard.
<i>Mrs. Saunders</i>	Mrs. Leigh.

The Jury—Messrs. Bancroft, H. J. Byron, Hermann Vezin, George Honey, Lytton Sothern, H. B. Conway, J. H. Barnes, Charles Harcourt, Wilson Barrett, Barton McGuckin, Rutland Barrington, J. Billington.

15th. *Court*. First Performance.**THE OLD LOVE AND THE NEW.**

By Mr. BRONSON HOWARD. Adapted to the English Stage by Mr. JAMES ALBERY.

<i>John Stratton</i>	Mr. Charles Coghlan.
<i>Le Comte de Cator</i>	Mr. Edmund Leathes.
<i>Harold Kenyon</i>	Mr. Arthur Dacre.

Mr. Chas. West- brook ..	Mr. David Fisher.
Geo. Washington Phipps ..	Mr. G. W. Anson.
Mr. Babbage ..	Mr. Edward Price.
Mont Villais ..	Mr. W. Holman.
Dr. Beaumarchais ..	Mr. J. Bean.
Barnes ..	Mr. Earle Douglas.
Morton ..	Mr. J. W. Phipps.
Lilian Westbrook ..	Miss Amy Roselle.
Florence ..	Miss Winifred Emery.
Aunt Fanny ..	Miss M. A. Gifford.
Natalie ..	Miss Georgie White.
Lisette ..	Miss Julia Roselle.

**18th. Olympic. First Performance.
SUCH A GOOD MAN.**

Comedy-Drama, in Three Acts, by Messrs.
WALTER BESANT and JAMES RICE.

Sir Jacob Es- combe, Bart. ..	Mr. John Maclean.
Julian Cartaret ..	Mr. F. H. Macklin.
John Gower ..	Mr. J. D. Beveridge.
Henry Theophi- lus Bodkin ..	Mr. Edward Righton.
Servant ..	Mr. Alwin.
Rose Escombe ..	Miss Fanny Josephs.
Mrs. Sampson ..	Mrs. Leigh.

**18th. St. James's. First Performance.
THE FALCON.**

A Poetical Drama in One Act, by Mr.
ALFRED TENNYSON. Founded on a
Story in the "Decameron" of BOCCACCIO.

The Count Fe- derigo degli Alberighi ..	Mr. Kendal.
Filippo ..	Mr. Denny.
The Lady Gio- vanna ..	Mrs. Kendal.
Elisabetta ..	Mrs. Gaston Murray.

**26th. Vaudeville. Revival and First
Performances.**

CASTLES IN THE AIR.

Comedietta by Mr. C. M. RAE.

John Bluff ..	Mr. Henry Howe.
Frank Northcote ..	Mr. C. W. Garthorne.
Cavill ..	Mr. A. H. Roberts.
Dudgeon ..	Mr. L. Fredericks.
Tom Knot ..	Mr. A. Austin.
Ada Rivers ..	Miss Kate Bishop.
Mary ..	Miss E. Palmer.

THE ROAD TO RUIN.

Comedy in Five Acts, by THOMAS
HOLCROFT.

First produced 1792.

Dornton ..	Mr. Henry Howe.
Sulky ..	Mr. W. Hargreaves.

Milford ..	Mr. C. W. Garthorne.
Harry Dornton ..	Mr. W. Herbert.
Silky ..	Mr. Thomas Thorne.
Goldfinch ..	Mr. David James.
Smith ..	Mr. A. H. Roberts.
Hosier ..	Mr. L. Fredericks.
Jacob ..	Mr. J. W. Bradbury.
Officer ..	Mr. Austin.
First Tradesman ..	Mr. Howard.
Second Trades- man ..	Mr. Mason.
Third Trades- man ..	Mr. Martin.
Servant ..	Mr. Sewell.
Widow Warren ..	Miss Sophie Larkin.
Sophia ..	Miss Marie Illington.
Mrs. Ledger ..	Miss E. Palmer.
Jenny ..	Miss Cicely Richards.

A MILITARY MANOEUVRE.

Farce by Messrs. JOSEPH J. DILLEY and
LEWIS CLIFTON.

Mr. Singleton ..	Mr. W. Hargreaves.
Poppy ..	Mr. C. W. Garthorne.
Capt. Hugh de Tracey ..	Mr. J. W. Bradbury.
Sam Smart ..	Mr. Tom, alias Ar- chimedes ..
Dora ..	Master Archer.
Karanapuc ..	Miss E. Palmer.
Poppy ..	Miss L. Telbin.
Dora ..	Miss Cicely Richards.

JANUARY, 1880.

3rd. Imperial. First Performance.

THE LORD OF THE MANOR.

A Drama in Three Acts, founded on
Goethe's *Wilhelm Meister*, by Mr.
HERMAN MERIVALE.

Wilfred Lisle ..	Mr. W. Farren.
Horatio ..	Mr. Kyrie Bellew.
Sir Harry Wid- geon ..	Mr. J. Bannister.
Crazy Dick ..	Mr. F. Everill.
Mallow ..	Mr. E. F. Edgar.
Sybil ..	Miss Lydia Cowell.
Aurora ..	Miss Ellen Meyrick.
Brigid ..	Miss L. Paton.

3rd. Folly. Revival.

MARRIED IN HASTE.

Comedy by Mr. HENRY J. BYRON.
Originally produced at Haymarket,
October 2nd, 1875.

Mr. Gibson ..	Mr. H. J. Byron.
Greene ..	Mr. Percy Pen- dragon ..

<i>Mr. Josiah Grainger</i> ..	Mr. J. Billington.
<i>Augustus</i> ..	Mr. E. D. Ward.
<i>Mr. Munchance</i>	Mr. G. Shelton.
<i>Mr. Buffer</i> ..	Mr. T. Sidney.
<i>Rackstraw</i> ..	Mr. H. Elmore.
<i>Padstow</i> ..	Mr. W. Brunton.
<i>Ethel Grainger</i>	Miss L. Cavalier.
<i>Mrs. Grainger</i> ..	Miss E. Thorne.
<i>Pritchard</i> ..	Miss M. Santon.

12th. Royalty. First Performance.

MIDGE.

A Comedy-drama. By Messrs. R. J. MARTIN and J. P. BURNETT.

<i>John Gastern</i> ..	Mr. J. P. Burnett.
<i>Lawrence Linton</i>	Mr. S. Charteris.
<i>Hon. Tom Carew</i>	Mr. Gerald Moore.
<i>Colonel Preston</i>	Mr. Charles Groves.
<i>Lord Carnowers</i>	Mr. Henry Crisp.
<i>Lord Annerstie</i>	Mr. J. Y. Stephens.
<i>Babington Fledgeley</i> ..	Mr. S. Wilkinson.
<i>Mr. Malony</i> ..	Mr. R. Mansell.
<i>Servant</i> ..	Mr. Price.
<i>Marjorie Preston</i>	Miss Jennie Lee.
<i>Lady Caroline Wynstay</i> ..	Miss F. Bennett.
<i>Mrs. Elsworth</i> ..	Miss F. Robertson.
<i>Miss Elsworth</i> ..	Miss J. Clifford.
<i>Louise</i>	Mdlle. Hébert.

15th. Olympic. First Performance.

MY ENEMY.

A Farcical Comedy, in Two Acts, founded on an old French Vaudeville, by Mr. R. REECE.

<i>Miserrimus Omen</i>	Mr. E. Righton.
<i>Prosper Luxmore</i>	Mr. J. D. Beveridge.
<i>John Langford</i>	Mr. J. Maclean.
<i>Joseph</i>	Mr. Alwyn.
<i>Naylor</i>	Mr. Murray.
<i>Grabb</i>	Mr. Thornton.
<i>Sybil Langford</i>	Miss G. Williams.
<i>Sarah</i>	Miss Howard.

17th. Folly. Revival.

CYRIL'S SUCCESS.

Comedy in Five Acts, by Mr. HENRY J. BYRON.

Originally produced at the Globe Theatre, November 28th, 1868.

<i>Viscount Glycine</i>	Mr. Joseph Carne.
<i>Cyril Cuthbert</i> ..	Mr. E. D. Ward.
<i>Major Treherne</i>	Mr. J. Billington.
<i>The Hon. Frederick Titeboy</i> ..	Miss R. Phillips.
<i>Matthew Pincher</i>	Mr. H. J. Byron.
<i>Mr. Fitz-Pelham</i>	Mr. G. Shelton.

<i>Jonas Grimley</i> ..	Mr. E. W. Garden.
<i>Colonel Rawker</i>	Mr. H. Westland.
<i>Paul Bingo, R.A.</i>	Mr. T. Sydney.
<i>Pepper</i> ..	Mr. H. Elmore.
<i>Mrs. Cuthbert</i> ..	Miss L. Cavalier.
<i>Miss Grannett</i> ..	Miss E. Thorne.
<i>Mrs. Singleton</i> ..	Miss Effie Liston.
<i>Bliss</i>	Miss Madeline Santon.
<i>Perkins</i>	

18th. Olympic. Revival.

BRIGHTON.

By Messrs. BRONSON HOWARD and FRANK MARSHALL.

Originally produced at the Court Theatre, May 25th, 1874.

<i>Robert Sackett</i> ..	Mr. C. Wyndham.
<i>Jack Benedict</i> ..	Mr. J. G. Grahame.
<i>Mr. Vanderpump</i>	Mr. E. Righton.
<i>Sir Louis Park</i>	Mr. D. Fisher, jun.
<i>Columbus Drake</i>	Mr. F. Charles.
<i>Mr. William Carter</i> ..	Mr. J. Maclean.
<i>Frederick Carter, jun.</i>	Mr. W. S. Penley.
<i>Waiter</i>	Mr. Alwyn.
<i>Miss Effie Remington</i> ..	Miss Rose Saker.
<i>Miss Virginia Vanderpump</i> ..	Miss G. Williams.
<i>Mrs. Alston</i> ..	Miss Edith Bruce.
<i>Mrs. William Carter</i> ..	Miss Amalia.
<i>Mrs. Vanderpump</i>	Mrs. Leigh.
<i>Mary</i>	Miss Hobson.

29th. Vaudeville. First Performance.

OURSELVES.

A Comedy, in Three Acts, by Mr. F. C. BURNAND.

<i>Albany Thorpe</i>	Mr. Thomas Thorne.
<i>Dr. Talbot</i> ..	Mr. Henry Howe.
<i>Robert Brownlow</i>	Mr. W. Hargreaves.
<i>Norman Fane</i> ..	Mr. W. Herbert.
<i>Archie Brownlow</i>	Mr. J. R. Crawford.
<i>Hunt</i>	Mr. J. W. Bradbury.
<i>John Peddington</i>	Mr. David James.
<i>Evelyn Grey</i> ..	Miss Marie Illington.
<i>Maud Cameron</i>	Miss Kate Bishop.
<i>Mrs. Hugh Stapleton</i>	Miss Sophie Larkin.
<i>Jane</i>	Miss L. Telbin.
	Miss Cicely Richards.

31st. Haymarket. Revival.

MONEY.

Comedy by the late LORD LYTTON.

Originally produced at the Haymarket, December 8, 1840.

Lord Glossmore Mr. Forbes-Robertson.

<i>Sir John Vesey, Bart.</i>	Mr. Odell.
<i>Sir Frederick Blount, Bart.</i>	Mr. Bancroft.
<i>Captain Dudley Smooth</i>	Mr. Archer.
<i>Mr. Graves</i>	Mr. Arthur Cecil.
<i>Alfred Evelyn</i>	Mr. H. B. Conway.
<i>Mr. Stout</i>	Mr. Kemble.
<i>Mr. Sharp</i>	Mr. C. Brookfield.
<i>An Old Member of the Club</i>	Mr. Vollaire.
<i>Mr. MacStucco</i>	Mr. Stewart Dawson.
<i>Mr. Crimson</i>	Mr. Brand.
<i>Mr. Grab</i>	Mr. Bathurst.
<i>Mr. Frantz</i>	Mr. Campbell.
<i>Mr. Tabouret</i>	Mr. Barre.
<i>Mr. MacFinch</i>	Mr. Norman.
<i>Mr. Kite</i>	Mr. Strick.
<i>Mr. Patent</i>	Mr. Russell.
<i>Toke</i>	Mr. Dean.
<i>Sir John Vesey's Servants</i>	Mr. St. Quentin. Mr. Heneage.
<i>Lidy Franklin</i>	Mrs. Bancroft.
<i>Georgina Vesey</i>	Miss Linda Dietz.
<i>Clara Douglas</i>	Miss Marion Terry.

FEBRUARY.

1st. St. James's Hall. Revival.

THE CRITIC.

Comedy, by RICHARD BRINSLEY SHERIDAN.

<i>Puff</i>	Mr. Charles Harcourt.
<i>Snoot</i>	Mr. Horace Wigan.
<i>Dangle</i>	Mr. Walter Joyce.
<i>Snuffy</i>	Mr. F. W. Irish.
Characters in the Tragedy.	
<i>The Governor of Tilbury Fort</i>	Mr. G. W. Anson.
<i>The Earl of Leicestershire</i>	Mr. J. G. Taylor.
<i>Sir Walter Raleigh</i>	Mr. John Maclean.
<i>Sir Christopher Hatton</i>	Mr. E. J. George.
<i>The Master of the Horse</i>	Mr. Harry Cox.
<i>Beefeater</i>	Mr. W. J. Hill.
<i>Don Ferolo</i>	Mr. Edward Terry.
<i>Lord Burleigh</i>	Mr. Robert Soutar.
<i>First Sentinel</i>	Mr. Harry Payne.
<i>Second Sentinel</i>	Mr. Arthur Williams.
<i>First Niece</i>	Miss Emily Duncan.
<i>Second Niece</i>	Miss Stanley.
<i>Confidante</i>	Miss Sallie Turner.
<i>Tilburina</i>	Miss E. Farren.

2nd. Duke's. First Performance.

FORCED FROM HOME.

A Drama, in Four Acts, by Mr. W. G. WILLS.

Thomas Smith.. Mr. C. Holt.

<i>Joe Smith</i>	Mr. C. Wilmot.
<i>Stoltz</i>	Mr. A. C. Calmour.
<i>The Hon. Edward Almont</i>	Mr. G. L. Gordon.
<i>Sir Francis Henebane</i>	Mr. W. H. Day.
<i>Old Sam</i>	Mr. J. B. Johnstone.
<i>Toll-Keeper</i>	Mr. W. Payne.
<i>Jacky</i>	Miss May Holt.
<i>Milly Smith</i>	Miss Fanny Brough.
<i>Mrs. Smith</i>	Miss Rose Dale.
<i>Margaret</i>	Miss Eugenia Forbes.
<i>Mrs. Spring</i>	Miss Isabel Clifton.
<i>Jessie</i>	Miss Nelly Jennings.
<i>Carrie</i>	Miss Rose Sudley.
<i>Servant</i>	Miss Lottie Grace.
<i>Molly</i>	Miss Hastings.
<i>First Lady</i>	Miss Hornastle.
<i>Policeman</i>	Mr. Ellerman.
<i>Jinks</i>	Mr. Brand.
<i>Tim</i>	Mr. Walker.
<i>Newsboy</i>	Mr. Manning.
<i>Bill Skinner</i>	Mr. Gordon.
<i>Sniffs</i>	Mr. Howard.
<i>Cabby</i>	Mr. Lawton.

7th. Adelphi. First Performance.

NINON.

An original Play in Four Acts, by Mr. W. G. WILLS.

<i>St. Cyr</i>	Mr. Henry Neville.
<i>Marut</i>	Mr. E. H. Brooke.
<i>Baget</i>	Mr. James Fernandez.
<i>Simon</i>	Mr. J. G. Taylor.
<i>Beaugras</i>	Mr. F. W. Irish.
<i>Father Pierre</i>	Mr. H. Cooper.
<i>The Dauphin</i>	Miss Jenny Rogers.
<i>Jacques</i>	Mr. M. Byrnes.
<i>Captain of Guard</i>	Mr. A. Greville.
<i>Ninon</i>	Miss Wallis.
<i>Josephine</i>	Miss Maria Harris.
<i>Nanette</i>	Miss Harriet Coveney.
<i>First Woman</i>	Miss Emily Heffer.

14th. Folly. First Performance.

IN THE ORCHARD.

Comedietta, by Mr. G. R. WALKER.

<i>Rody Reardon</i>	Mr. E. D. Ward.
<i>Jack Spurt</i>	Mr. Joseph Carne.
<i>Patty Merlin</i>	Miss Lilian Cavalier.
<i>Liszy Tait</i>	Miss Roland Philips.
<i>Giles</i>	Mr. H. Elmore.
<i>Hodge</i>	Mr. W. Brunton.

21st. Prince of Wales's. Revival.

FORGET ME NOT.

A Drama, by Messrs. F. C. GROVE and HERMAN MERIVALE.

Originally produced at the Lyceum Theatre, August 21st, 1879.

Sir Horace Welby Mr. John Clayton.

<i>Prince Malleotti</i>	Mr. J. G. Shore.
<i>Barrato</i>	Mr. Flockton.
<i>Servant</i>	Mr. Ian Robertson.
<i>Porter</i>	Mr. F. V. Walter.
<i>Stephanie, Marquise de Mohri-vart</i>	Miss Genevieve Ward.
<i>Alice Verney</i> ..	Miss Kate Pattison.
<i>Mrs. Foley</i> ..	Mrs. Leigh Murray.
<i>Rose, Vicomtesse de Brissac</i>	Miss Annie Layton.
<i>Maria</i>	Mrs. Vere.

23rd. Covent Garden. Revival.

TRIAL FROM PICKWICK.

For the Benefit of F. B. CHATTERTON.

<i>Sergeant Busfus</i>	Mr. J. L. Toole.
<i>Skimpkin</i>	Mr. John Billington.
<i>Mr. Phunkey</i> ..	Mr. Horace Wigan.
<i>Justice Stareleigh</i>	Mr. J. G. Taylor.
<i>Mr. Pickwick</i> ..	Mr. C. Cooper.
<i>Mr. Winkle</i> ..	Mr. R. Soutar.
<i>Mr. Tupman</i> ..	Mr. G. W. Anson.
<i>Mr. Snodgrass</i> ..	Mr. L. Lablache.
<i>Sam Weller</i> ..	Miss E. Farren.
<i>Old Weller</i> ..	Mr. Frank Hall.
<i>Mr. Perker</i> ..	Mr. F. W. Irish.
<i>Mr. Dodson</i> ..	Mr. A. W. Pinero.
<i>Mr. Fogg</i> ..	Mr. J. Maclean.
<i>Lowten</i>	Mr. T. Squire.
<i>Ushers</i>	{ Mr. A. Maltby and Mr. G. L. Gordon.
<i>Master Bardell</i> ..	Master H. Grattan.
<i>Mrs. Clippins</i> ..	Mrs. Alfred Mellon.
<i>Mrs. Bardell</i> ..	Miss Everard.
<i>Mrs. Saunders</i> ..	Miss Leigh.
<i>Jurymen</i>	{ Mr. H. J. Byron (Foreman). Mr. John S. Clarke. Mr. Terriss. Mr. Charles Harcourt. Mr. J. Ryder. Mr. Lytton Sothern. Mr. James Albery. Mr. Bronson Howard. Mr. B. L. Farjeon. Mr. Charles Kelly. Mr. Howard Paul and Mr. J. Fernandez.

25th. Imperial. Revival.

AS YOU LIKE IT.

<i>Duke</i>	Mr. F. Everill.
<i>Amiens</i>	Mr. Coventry.
<i>Jacques</i>	Mr. Hermann Vezin.
<i>Duke Frederick</i> ..	Mr. Coe.
<i>Le Beau</i>	Mr. F. Charles.
<i>Charles</i>	Mr. Allbrook.
<i>Touchstone</i>	Mr. Lionel Brough.
<i>Oliver</i>	Mr. E. F. Edgar.
<i>Jaques</i>	Mr. Stephens.
<i>Orlando</i>	Mr. Kyrie Bellew.
<i>Adam</i>	Mr. W. Farren.

<i>Corin</i>	Mr. Bunch.
<i>Sylvius</i>	Mr. C. Trevor.
<i>William</i>	Mr. Bannister.
<i>Rosalind</i>	Miss M. Litton.
<i>Celia</i>	Miss Helen Cresswell.
<i>Phæbe</i>	Miss Brunton.
<i>Audrey</i>	Miss S. Hodson.

MARCH.

6th. St. James's First Performance.

OLD CRONIES.

A Comedietta, by Mr. THEYRE SMITH.

Dr. Jacks Mr. Mackintosh.*Captain Pigeon* .. Mr. T. N. Wenman.

13th. Duke's. First Performance.

THE BATTLE OF THE HEART.

A new Play, in Four Acts, by the late JOHN WILKINS.

<i>John Graye</i> ..	Mr. Clarence Holt.
<i>Abel</i>	Mr. G. L. Gordon.
<i>Paul Parable</i> ..	Mr. G. F. Leicester.
<i>Raymond Watt</i> ..	Mr. C. Herberste.
<i>Matthew Scriven</i> ..	Mr. Dalton Somers.
<i>Simon</i>	Mr. G. Howe.
<i>Centage</i>	Mr. David Evans.
<i>Monsieur Vapide</i> ..	Mr. E. Major.
<i>Michael</i>	Mr. Lincoln.
<i>Jacques</i>	Mr. Manning.
<i>Captain</i>	Mr. Henry Brand.
<i>Florence</i>	Miss Fanny Brough.
<i>Widow Grace</i> ..	Miss Laura Darrell (her first appearance).
<i>Patience Floss</i> ..	Mrs. Watty Brunton.

18th. St. James's. Revival.

STILL WATERS RUN DEEP.

A Comedy, in Three Acts, by Mr. TOM TAYLOR.

<i>Mr. Potter</i> ..	Mr. Hare.
<i>John Mildmay</i> ..	Mr. Kendall.
<i>Captain Hawksley</i> ..	Mr. Terriss.
<i>Dunbilk</i>	Mr. T. N. Wenman.
<i>Langford</i>	Mr. Brandon.
<i>Markham</i>	Mr. Draycott.
<i>Gimlet</i>	Mr. Denny.
<i>Jessop</i>	Mr. Chevalier.
<i>Clerk</i>	Mr. De Verney.
<i>Mrs. Mildmay</i> ..	Miss Grahame.
<i>Mrs. Sternhold</i> ..	Mrs. Kendall.

17th. Folly. First Performances.

A QUIET PIPE.

A Domestic Scene, by Miss COWEN and Mr. S. M. SAMUEL.

Edwin Mr. F. H. Macklin.
Angelina Miss B. Henri.

RIVAL CANDIDATES.

A Comedy, in Four Acts, by Mr. G. R.	
DOUGLAS.	
<i>Sir Fitzurse</i>	Mr. F. H. Macklin.
<i>Drawington</i>	Mr. J. Carne.
<i>Hugh Josceline</i>	Mr. W. Draycott.
<i>Arthur Kennedy</i>	Mr. W. Brunton.
<i>Morris</i>	Mr. A. Wood.
<i>Mr. Judkins</i>	Mr. Leigh Murray.
<i>Mrs. Desborough</i>	Miss M. Cathcart.
<i>Ethel</i>	Miss B. Henri.

20th. Criterion. First Performance.

VERBUM SAP.

Comedietta by Mr. ALFRED MALTBY.	
<i>A Stranger</i>	Mr. Lytton Sothern.
<i>Florence</i>	Miss Mary Rorke.

27th. Globe. First Performance.

THE NAVAL CADETS.

Opera Comique, in Three Acts.

Music composed by RICHARD GENÉE.

<i>Inez Maria Estrella</i>	Miss Violet Cameron.
<i>Dolores</i>	Miss St. Quinten.
<i>Cerisette</i>	Mdme. Selina Dolaro.
<i>Don Florio</i>	Mons. Loredan.
<i>Don Miguel</i>	Mr. Wilson.
<i>Don Luis</i>	Mr. Hill.
<i>Don Pedro</i>	Mr. Savidge.
<i>Don Pascal</i>	Mr. Reeves.
<i>Januario</i>	Mr. W. E. Gregory.
<i>Garlic</i>	Mr. Mitchell.
<i>Don Mauricio</i>	Mr. Denbigh Newton.
<i>Paz</i>	Mr. Baron.
<i>Vaz</i>	Mr. Morganti.
<i>Don Prolificio da Frutti Porto</i>	Mr. Harry Paulton.
<i>Guava</i>	Miss Katie Abrahams.
<i>Sebastiano</i>	Miss Harwood.
<i>Gomez</i>	Miss Kate Poletti.
<i>Gonsalvez</i>	Miss Montelli.
<i>Carlos</i>	Miss Clara Graham.
<i>Vasquez</i>	Miss Ruth Avondale.
<i>Ferdinand</i>	Miss M. Sharp.
<i>Vespucchio</i>	Miss Kate Chorley.

27th. Gaiety. First Performance.

VOYAGE EN SUISSE.

Adapted from the French by Mr. R. REECE.

Music composed and selected by HERR CARL MEYDER.

<i>Sir George Go-lightly</i>	Mr. E. Righton.
<i>Finsbury Parker</i>	Mr. F. Charles.
<i>Matthew Popper-ton</i>	Mr. W. Penley.

<i>Bottleby</i>	Mr. Shine.
<i>Schwindelwitz</i>	Mr. Squire.
<i>Sellars</i>	Mr. Warde.
<i>Bob</i>	Mr. F. Hanlon.
<i>John</i>	Mr. W. Hanlon.
<i>Ned</i>	Mr. E. Hanlon.
<i>Harry</i>	Mr. G. Hanlon.
<i>La Chose</i>	Mons. Agoust.
<i>Mr. Brown</i>	Mr. Jones.
<i>Mr. Smith</i>	Mr. Warde.
<i>Mrs. Bottleby</i>	Miss Rose Roberts.
<i>Julia</i>	Miss Kate Lawler.
<i>Maria</i>	Miss Hobson.
<i>Gretchen</i>	Miss Herbert.
<i>Bettiby</i>	Miss Hunt.
<i>Constance</i>	Miss Blanche Lena.

29th. Royalty. First Performance.

THEMIS.

A Farcical Comedy, adapted from the French of M. VICTORIEN SARDOU.

<i>Littleton Shuttlecock</i>	Mr. Charles Groves.
<i>The Hon. Cavendish Skye Raker</i>	Mr. Charles Strick.
<i>Joshua Trinkett</i>	Mr. Charles Ashford.
<i>Uncle Cocker</i>	Mr. Frederick Irving.
<i>Lacquers</i>	Mr. Sam Wilkinson.
<i>Honoraria Trinkett</i>	Miss Rose Cullen.
<i>Mrs. Vavasour</i>	Miss Marie Williams.
<i>Aunt Prunella</i>	Miss Fanny Coleman.
<i>Bridget</i>	Miss Katie Lee.
<i>Sergeant, X.Y.Z.</i>	Mr. Tudor Harris.

31st. Folly. First Performance.

UPPER CRUST.

Comedy, in Three Acts, by Mr. HENRY J. BYRON.

<i>Lord Hesketh</i>	Mr. John Billington.
<i>Sir Robert Bobleton, Bart.</i>	Mr. E. W. Garden.
<i>Mr. Barnaby</i>	Mr. J. L. Toole.
<i>Doublechick</i>	Mr. E. D. Ward.
<i>Walter Wrentmore</i>	Mr. T. Sidney.
<i>Nora Doublechick</i>	Miss Lilian Cavalier.
<i>Kate Vennimore</i>	Miss Roland Phillips.
<i>Lady Boobleton</i>	Miss Emily Thorne.

APRIL.

3rd. Opera Comique. First Performance.

THE PIRATES OF PENZANCE.

Operetta in Two Acts. Words by Mr. W. S. GILBERT.

Music by Mr. ARTHUR SULLIVAN.

<i>Major-General Stanley</i>	Mr. George Grossmith.
<i>The Pirate King</i>	Mr. R. Temple.

<i>Samuel</i>	.. ..	Mr. G. Temple.
<i>Frederic</i>	.. ..	Mr. George Power.
<i>Sergeant of Police</i>		Mr. Barrington.
<i>Mabel</i>	.. ..	Miss Marion Hood.
<i>Edith</i>	.. ..	Miss Gwyn.
<i>Kate</i>	.. ..	Miss La Rue.
<i>Isabel</i>	.. ..	Miss Bond.
<i>Ruth</i>	.. ..	Miss Emily Cross.

10th. *Vaudeville.* Revival.**MARRIED LIFE.**

Comedy in Three Acts, by the late Mr. J. B. BUCKSTONE.

<i>Mr. Samuel Cod- dle</i>	.. ..	Mr. David James.
<i>Mr. Lionel Lynx</i>		Mr. W. Herbert.
<i>Mr. Frederick Younghusband</i>		Mr. C. W. Garthorne.
<i>Mr. George Dis- mal</i>	.. ..	Mr. W. Hargreaves.
<i>Mr. Henry Dove</i>		Mr. Thomas Thorne.
<i>Mrs. Samuel Coddle</i>	.. ..	Miss Marlborough.
<i>Mrs. Lionel Lynx</i>		Miss Marie Illington.
<i>Mrs. Frederick Younghusband</i>		Miss Kate Bishop.
<i>Mrs. George Dis- mal</i>	.. ..	Miss Cicely Richards.
<i>Mrs. Henry Dove</i>		Miss Sophie Larkin.

19th. *Alhambra.* First Performance.**LA FILLE DU TAMBOUR
MAJOR.**

Opera Bouffe, by JACQUES OFFENBACH.		
<i>Stella</i>	.. ..	Miss Constance Loseby.
<i>Claudine</i>	.. ..	Miss Edith Blande.
<i>Duchesse della Volta</i>	.. ..	Miss Fanny Edwards.
<i>The Abbess</i>		Miss Turner.
<i>Theresa</i>	.. ..	Miss Sallie Turner.
<i>Bianca</i>	.. ..	Miss Claris.
<i>Lorenza</i>	.. ..	Miss C. Devine.
<i>Griiolet</i>		Miss Fanny Leslie.
<i>Captain Robert</i>		Mr. W. Carleton.
<i>Duc della Volta</i>		Mr. Fred Leslie.
<i>Marquis Bam- bini</i>	.. ..	Mr. L. Kelleher.
<i>Clampas</i>	.. ..	Mr. C. Power.
<i>Gregorio</i>	.. ..	Mr. R. Sweetman.
<i>Sergeant</i>	.. ..	Mr. Redman.
<i>Monthabor</i>	.. ..	Mr. F. Mervin.

21st. *Gaiety.* Revival.**GEORGE BARNWELL.**

A Tragedy, in Five Acts, by GEORGE LILLO.

<i>Throwgood</i>	.. ..	Mr. J. Maclean.
<i>Uncle</i>	.. ..	Mr. J. L. Shine.
<i>George Barnwell</i>		Mr. Crawford.
<i>Truman</i>	.. ..	Mr. C. Fawcett.
<i>Blunt</i>	.. ..	Mr. T. Squires.

<i>Yaslor</i>	.. ..	Mr. Crutwell.
<i>Millwood</i>	.. ..	Miss Louise Willes.
<i>Lucy</i>	.. ..	Miss Wadman.
<i>Maria</i>	.. ..	Miss Gwynne Williams.

24th. *Adelphi.* Revival.**THE SHAUGHRAUN.**

A Drama, in Four Acts, by Mr. DION BOUCICAULT.

<i>Captain Moly- neux</i>	.. ..	Mr. Henry Neville.
<i>Robert Ffolliott</i>		Mr. E. H. Brooke.
<i>Father Dolan</i>		Mr. James Fernandez.
<i>Corry Kinchela</i>		Mr. T. W. Ford.
<i>Harvey Duff</i>		Mr. R. Pateman.
<i>Conn</i>	.. ..	Mr. Dion Boucicault.
<i>Sergeant Jones</i>		Mr. A. Greville.
<i>Donovan</i>	.. ..	Mr. Francis.
<i>Reilly</i>	.. ..	Mr. H. Cooper.
<i>Mangan</i>	.. ..	Mr. Trafford.
<i>Sullivan</i>	.. ..	Mr. E. Anson.
<i>Doyle</i>	.. ..	Mr. L. Grayson.
<i>Claire Ffolliott</i>		Miss Bella Pateman.
<i>Arte O'Neale</i>		Miss Clara Jecks.
<i>Moya</i>	.. ..	Miss Lydia Foote.
<i>Mrs. O'Kelly</i>		Mrs. Alfred Mellon.
<i>Bridget Madigan</i>		Miss Harriet Coveney.
<i>Nancy Malone</i>	.. ..	Miss D. Vane.

26th. *Sadler's Wells.* First Performance.**THE DANITES.**

An American Play, by Mr. JOAQUIN MILLER.

<i>Bill Hickman</i>	.. ..	Mr. M. V. Lingham.
<i>Hezekiah Carter</i>	.. ..	Mr. G. B. Waldron.
(The Danites.)		
<i>Alexander McGee</i>		Mr. M'Kee Rankin.
<i>Charles Godfrey</i>		Mr. W. E. Sheridan.
<i>William Wise</i>		Mr. E. M. Holland.
<i>Thos. Adolphus</i>	.. ..	Mr. Lindsay Harris.
<i>Grosvenor</i>	.. ..
<i>Stubbs</i>	.. ..	Mr. J. G. Peakes.
<i>Grasshopper Jake</i>		Mr. Henry Lee.
<i>Sam</i>	.. ..	Mr. J. Richardson.
<i>George Williams</i>		Little Belle.
<i>Washee Washee</i>		Mr. Harry Hawk.
<i>Nancy Williams</i>		Mrs. M'Kee Rankin.
<i>Hulda Brown</i>	.. ..	Miss Cora Tanner.
<i>Sallie Sloan</i>	.. ..	Miss Isabel Waldron.
<i>Henrietta Dickson</i>		Miss Emma Marble.

26th. *Olympic.* First Performance.**TROVATORE; or, Larks with a Libretto.**

A new Burlesque, by Mr. H. J. BYRON.

<i>Manrico</i>	.. ..	Miss E. Farren.
<i>The Count di Luna</i>	.. ..	Mr. Edward Terry.
<i>Ferrando</i>	.. ..	Mr. E. W. Royce.
<i>Ruiz</i>	.. ..	Miss C. Gilchrist.
<i>Antonio</i>	.. ..	Miss Louis.

Leonora ..	Miss Kate Vaughan.
Inez ..	Miss Edith Bruce.
Asucena the Younger ..	Miss Wadman.

26th. Royalty. First Performance.

CUPID.

A new Burlesque.

Jupiter ..	Mr. Fred. Irving.
Cupid ..	Miss Amalia.
Mercury ..	Miss Marie Williams.
Medon ..	Mr. Charles Ashford.
Venus ..	Miss Agnes Hewitt.
Juno ..	Miss Phoebe Don.
Diana ..	Miss A. Lawler.
Strephon ..	Mr. David Fisher, Jun.
Psyche ..	Miss Kate Lawler.
Chloe ..	Miss Emelie Copsey.
Daphne ..	Miss Louie Carlin.
Philander ..	Miss Alma Stanley:
Dammon ..	Miss Lilian Lancaster.

MAY.

1st. Court. Revival.

HEARTSEASE.

An English Version of the *Dame aux Camélias*, by Mr. J. MORTIMER.

Armand Duval ..	Mr. Arthur Dacre.
Monsieur Duval ..	Mr. Edward Price.
Comte de Varville ..	Mr. Brian Darley.
Gaston Rieux ..	Mr. G. W. Anson.
Gustave ..	Mr. Earle Douglas.
The Doctor ..	Mr. W. Holman.
Messenger ..	Mr. J. W. Phipps.
Constance ..	Madame H. Modjeska.
Madame Prudence ..	Miss R. G. Le Thière.
Nichette ..	Miss Winifred Emery.
Olympe ..	Miss Kate Varre.
Nanine ..	Miss M. A. Giffard.

1st. Haymarket. Revival.

SCHOOL.

A Comedy, in Four Acts, by the late Mr. T. W. ROBERTSON.

Lord Beaufoy ..	Mr. H. B. Conway.
Dr. Sutcliffe ..	Mr. Kemble.
Beau Farintosh ..	Mr. Arthur Cecil.
Jack Poyntz ..	Mr. Bancroft.
Mr. Krux ..	Mr. Forbes-Robertson.
Vaughan ..	Mr. Heneage.
Mrs. Sutcliffe ..	Mrs. Canninge.
Naomi Tighe ..	Mrs. Bancroft.
Bella ..	Miss Marion Terry.
Clara ..	Miss Ida Hertz.
Laura ..	Miss Bruce.
Hetty ..	Miss Gozna.
Grace ..	Miss Otway.
Milly ..	Miss Lambert.
Tilly ..	Miss L. Lambert.
Effie ..	Miss Reynolds.

Fanny ..	Miss Leslie.
Kate ..	Miss Montague.
Ethel ..	Miss Reed.
Sybil ..	Miss Kate Rorke.
Nina ..	Miss St. George.

5th. Gaiety. Revival.

THE CASTLE SPECTRE.

A Romantic Drama, in Five Acts, by Mr. MATTHEW GREGORY LEWIS.

Earl Osmond ..	Mr. J. D. Beveridge.
Earl Reginald ..	Mr. J. B. Johnstone.
Percy ..	Mr. Crawford.
Father Philip ..	Mr. Shine.
Motley ..	Mr. W. Elton.
Kenric ..	Mr. T. Squire.
Saïb ..	Mr. C. Fawcett.
Hassan ..	Mr. J. Maclean.
Muley ..	Mr. Alwin.
Alaric ..	Mr. Robinson.
Angela ..	Miss Louise Willes.
Alice ..	Mrs. Leigh.
Spectre of Evelina	Miss Hobson.

10th. Prince of Wales's. Revival.
L'AVENTURIERE.

A Play, in Four Acts, by M. EMILE AUGIER.

Monte Prade ..	Mr. H. Beerbohm Tree.
Fabrice ..	Mr. H. St. Maur.
Don Annibal ..	M. Marius.
Dario ..	Mr. Horace Wigan.
Horace ..	Mr. George Power.
Servant ..	Mr. Ian Robertson.
Célie ..	Miss Herbert.
Clorinde ..	Miss Genevieve Ward.

20th. Lyceum. First Performance.
IOLANTHE.An Idyll, in One Act, adapted and re-written by Mr. W. G. WILLS from HENRIK HERZ'S Poem, *King Ren's Daughter*.

Count Tristan ..	Mr. Henry Irving.
King Ren ..	Mr. J. H. Barnes.
Sir Geoffrey ..	Mr. F. Cooper.
Sir Almeric ..	Mr. N. Forbes.
Ebn Jahia ..	Mr. T. Mead.
Bertrand ..	Mr. J. Carter.
Martha ..	Miss Pauncefort.
Iolanthe ..	Miss Ellen Terry.

24th. Gaiety. Revival.

ADRIENNE LECOUVREUR.

A Drama, in Five Acts, by MM. SCRIBE and LEGOUVÉ.

Michonnet ..	M. Talbot.
L'Abbé de Chaseuil ..	M. Dieudonne.

<i>Maurice, Comte de Saxe</i> ..	<i>M. Train.</i>
<i>Le Prince de Bouillon</i> ..	<i>M. Chameroy.</i>
<i>Mr. Quinaut</i> ..	<i>M. Michel.</i>
<i>Mr. Poisson</i> ..	<i>M. Faure.</i>
<i>L'Annonceur</i> ..	<i>M. Piron.</i>
<i>Un Valet</i> ..	<i>M. Lédon.</i>
<i>Adrienne Lecouvre</i> ..	<i>Mdme. S. Bernhardt.</i>
<i>La Princess de Bouillon</i> ..	<i>Mdme. Devoyod.</i>
<i>Athenais, Duchesse d'Aumont</i> ..	<i>Mdlle. Jullien.</i>
<i>Mdlle. Dangeville</i> ..	<i>Mdlle. Kalb.</i>
<i>Mdlle. Jouvenot</i> ..	<i>Mdlle. J. Bernhardt.</i>
<i>La Marquise</i> ..	<i>Mdlle. Wegler.</i>
<i>La Baronne</i> ..	<i>Mdlle. Strelly.</i>
<i>Une Femme de Chambre</i> ..	<i>Mdlle. Aumont.</i>

26th. *Gaiety.* Revival.**PHEDRE.**

By RACINE.

<i>Théramène</i> ..	<i>M. Talbot.</i>
<i>Hippolyte</i> ..	<i>M. Train.</i>
<i>Thésée</i> ..	<i>M. Vialdy.</i>
<i>Panope</i> ..	<i>M. Faure.</i>
<i>Phèdre</i> ..	<i>{ Mdme. Sarah Bernhardt.</i>
<i>Cénone</i> ..	<i>Mdme. Devoyod.</i>
<i>Aricie</i> ..	<i>{ Mdlle. Jeanne Bernhardt.</i>
<i>Ismène</i> ..	<i>Mdlle. Strelly.</i>

27th. *Gaiety.* Revival.**LES ENFANS D'EDOUARD.**

By CASIMIR DE LAVIGNE.

<i>Gloucester</i> ..	<i>M. Talbot.</i>
<i>Buckingham</i> ..	<i>M. Dieudonne.</i>
<i>Tyrell</i> ..	<i>M. Berton.</i>
<i>Un Officier</i> ..	<i>M. Chameroy.</i>
<i>Edouard V.</i> ..	<i>{ Mdme. Sarah Bernhardt.</i>
<i>Le Duc d'York.</i> ..	<i>{ Mdlle. Jeanne Bernhardt.</i>
<i>La Reine</i> ..	<i>Mdme. Devoyod.</i>
<i>Lucy</i> ..	<i>Mdlle. Aumont.</i>

29th. *Vaudeville.* First Performance.**JACKS AND JILLS.**

A Comedy, in Four Acts, by Mr. JAMES ALBERY.

<i>John Bunbury</i> ..	<i>Mr. Henry Howe.</i>
<i>Major McGullup</i> ..	<i>Mr. W. H. Vernon.</i>
<i>Mr. Kannicote</i> ..	<i>Mr. John Maclean.</i>
<i>Samuel Irwin</i> ..	<i>Mr. W. Herbert.</i>
<i>Edward Irwin</i> ..	<i>Mr. David James.</i>
<i>Pawle</i> ..	<i>Mr. Thomas Thorne.</i>
<i>Mrs. McGullup</i> ..	<i>Miss Cicely Richards.</i>

<i>Miss Celia McGullup</i> ..	<i>{ Miss Sophie Larkin.</i>
<i>Miss Alice McGullup</i> ..	<i>Miss Ewell.</i>
<i>Alice</i> ..	<i>Miss Kate Bishop.</i>
<i>Cecilia</i> ..	<i>Miss Marie Illington.</i>

31st. *Gaiety.* Revival.**FROU-FROU.**

By MM. MEILHAC and HALEVY.

<i>Brigard</i> ..	<i>M. Dieudonne.</i>
<i>Le Comte Paul de Valreas</i> ..	<i>{ M. P. Berton.</i>
<i>Henry de Sartorys</i> ..	<i>M. Train.</i>
<i>Le Baron de Cambri</i> ..	<i>{ M. Chameroy.</i>
<i>Pitou</i> ..	<i>M. Faure.</i>
<i>Georges de Sartorys</i> ..	<i>Mdlle. Suzanne.</i>
<i>Gilberte</i> ..	<i>{ Mdme. Sarah Bernhardt.</i>
<i>Louise</i> ..	<i>Mdlle. Jullien.</i>
<i>Le Baron de Cambri</i> ..	<i>Mdlle. Kalb.</i>
<i>Pauline</i> ..	<i>Mdlle. Strelly.</i>
<i>Zanetto</i> ..	<i>Mdlle. Aumont.</i>
<i>La Gouvernante</i> ..	<i>Mdlle. Wegler.</i>
<i>Trois Domestiques</i> ..	<i>{ Mdlles. Moisson, Parny, Noel.</i>

JUNE.

10th. *Gaiety.* Revival.**L'AVARE.**

By MOLIÈRE.

<i>Harpagon</i> ..	<i>M. Talbot.</i>
<i>Valère</i> ..	<i>M. Berton.</i>
<i>Laflèche</i> ..	<i>M. Dieudonne.</i>
<i>Maitre Jacques</i> ..	<i>M. Chameroy.</i>
<i>Anselme</i> ..	<i>M. Vialdy.</i>
<i>Céante</i> ..	<i>M. Laverne.</i>
<i>Maitre Simon</i> ..	<i>M. Michel.</i>
<i>Brindavoine</i> ..	<i>{ MM. Faure and Firon.</i>
<i>Frosine</i> ..	<i>Mdme. Devintre.</i>
<i>Elise</i> ..	<i>Mdlle. Jullien.</i>
<i>Marianne</i> ..	<i>{ Mdlle. Jeanne Bernhardt.</i>

JEAN-MARIE.

By M. ANDRE THEURIET.

<i>Joel</i> ..	<i>M. Talbot.</i>
<i>Jean-Marie</i> ..	<i>M. Berton.</i>
<i>Thérèse</i> ..	<i>{ Mdme. Sarah Bernhardt.</i>

19th. *Royalty.* Revival and First Performance.**FALSE SHAME.**

Comedy-Drama, by Mr. FRANK MARSHALL.

<i>Lord Chilton</i> ..	<i>Mr. Charles Sugden.</i>
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<i>Ernest Bragleigh</i>	Mr. H. M. Pitt.
<i>Colonel Howard</i>	Mr. Charles Groves.
<i>Earl Dashington</i>	Mr. George Canninge.
<i>Percy Grey</i>	Mr. H. Hamilton.
<i>Hon. Charles Ewart</i>	Mr. C. Raleigh.
<i>Philip</i>	Mr. F. Irving.
<i>Magdalen Atherleigh</i>	Miss Maude Brennan.
<i>Mrs. Howard</i>	Miss Fanny Coleman.
<i>Constance Howard</i>	Miss Kate Lawler.
<i>Mary</i>	Miss Millie Darrell.

<i>Duparquet</i>	..	M. Pellerin.
<i>Bidard</i>	..	M. Tervil.
<i>Yvan</i>	..	M. Gilly.
<i>Le Prince Yer</i>	..	Mdlle. Dezoder.
<i>montoff</i>	..	
<i>Fanny</i>	..	Mdlle. Beranger.
<i>Metella</i>	..	Mdlle. Lemercier.
<i>Toto</i>	..	Mdlle. Leona.
<i>Addèle</i>	..	Mdlle. Miette.
<i>Pernette</i>	..	Mdlle. Hosdez.
<i>Madame de Ste</i>	..	Mdlle. Caro.
<i>Esplanade</i>	..	

LA SONNAMBULA; or, the Supper, the Sleeper, and the Merry Swiss Boy.

New Burlesque, by Mr. H. J. BYRON.

<i>The Count Rodolpho</i>	Mr. Charles Groves.
<i>Village Notary</i>	Mr. Frank Wyatt.
<i>Alessio</i>	Miss Kate Lawler.
<i>Elvino</i>	Miss Marion West.
<i>A Virtuous Peasant</i>	Mr. Fred. Irving.
<i>An Ingenuous Rustic</i>	Miss Kate Leeson.
<i>A simple-minded Villager</i>	Miss O'Brien.
<i>A Guileless Clod-hopper</i>	Miss V. Leslie.
<i>Teresa</i>	Miss Annie Lawler.
<i>Elvina</i>	Miss Edith Gower.
<i>Lisetta</i>	Miss M. Darrell.
<i>Liza</i>	Miss Amy Hatherley.
<i>Amina</i>	Mr. Edward Righton.

21st. Gaiety. Revival.

LA CAGNOTTE.

Comedy in Five Acts, by MM. E. LABICHE and A. DELACOUR.

<i>Chambourci</i>	Mr. Geoffroy.
<i>Cordenbois</i>	Mr. Lheritier.
<i>Colladan</i>	Mr. Calvin.
<i>Cocarel</i>	Mr. Luguet.
<i>Bechu</i>	Mr. Pellerin.
<i>Sylvain</i>	Mr. Raimond.
<i>Beaucantin</i>	Mr. Noblet.
<i>Felix</i>	Mr. Numes.
<i>Benjamin</i>	Mr. Tervil.
<i>Joseph</i>	Mr. Paul.
<i>Un Agent</i>	Mr. Ferdinand.
<i>Leonida</i>	Mdlle. Mathilde.
<i>Blanche</i>	Mdlle. Georgetti.

22nd. Gaiety. Revival.

LE REVEILLON.

Comedy, in Three Acts, by MM. H. MEILHAC and L. HALEVY.

<i>Gaillardin</i>	Mr. Geoffroy.
<i>Tourillon</i>	Mr. Lheritier.
<i>Alfred</i>	Mr. Hyacinthe.
<i>Leopold</i>	Mr. Raimond.

23rd. Gaiety. Revival.

LA BOULE.

Comedy, in Three Acts, by MM. MEILHAC and HALEVY.

<i>Paturel</i>	..	M. Geoffroy.
<i>Camusot</i>	..	M. Lheritier.
<i>La Muzardiere</i>	..	M. Luguet.
<i>Cornillon</i>	..	M. Calvin.
<i>Martineau</i>	..	M. Pellerin.
<i>Modeste</i>	..	M. Raimond.
<i>Albertine</i>	..	Mdlle. Lemercier.
<i>Mariette</i>	..	Mdlle. Davray.
<i>Rosalie</i>	..	Mdlle. Beranger.
<i>Ursule</i>	..	Mdlle. Marot.
<i>Madame Pichard</i>	..	Madame Sezanne.
<i>Auguste</i>	..	Mdlle. Lavigne.
<i>Nina</i>	..	Mdlle. Georgetti.

24th. Gaiety. Revival.

GAVAUT, MINARD, ET CIE.

Comedy, in Three Acts, by M: E. GONDINET.

<i>Gavaut</i>	..	M. Geoffroy.
<i>Minard</i>	..	M. Lheritier.
<i>Théodore</i>	..	M. Numes.
<i>Térence</i>	..	M. Tervil.
<i>Elvire</i>	..	Madame Mathilde.
<i>Toinette</i>	..	Mdlle. Lavigne.
<i>Angèle</i>	..	Mdlle. Marot.
<i>Célestine</i>	..	Mdlle. Linville.
<i>Colombe</i>	..	Mdlle. Berthou.

28th. Vaudeville. First Performance.

THE GUV'NOR.

A new Farical Comedy, in Three Acts, by Mr. E. G. LANKESTER.

<i>Mr. Butterscotch</i>	Mr. John Maclean.
<i>Freddy</i>	Mr. Thomas Thorne.
<i>Theodore Mac- clesfield</i>	Mr. David James.
<i>Theodore</i>	Mr. W. Herbert.
<i>Jellicoe</i>	Mr. W. Hargreaves.
<i>Gregory</i>	Mr. J. W. Bradbury.
<i>The Mac Toddy</i>	Mr. D. B. Stuart.
<i>Cantle</i>	Mr. L. Fredericks.
<i>Cab Driver, No. 3407</i>	Mr. A. Austin.
<i>Ullage</i>	Mr. Howard.

<i>Mr. Vellum</i>	..	Mr. A. H. Roberts.
<i>Gunnel</i>	..	Mr. J. Welch.
<i>Aurelius</i>	..	Miss Marie Illington.
<i>Kate</i>	..	Miss M. Abington.
<i>Barbara</i>	..	Miss Cicely Richards.
<i>Mrs. Macclesfield</i>	..	Miss Sophie Larkin.
<i>Carrie</i>	..	Miss Kate Bishop.

28th. Sadler's Wells. Revival.

A MIDSUMMER NIGHT'S DREAM.

As arranged for representation by Mr. EDWARD SAKER.

<i>Theseus</i>	..	Mr. R. C. Lyons.
<i>Egeus</i>	..	Mr. A. Redwood.
<i>Lysander</i>	..	Mr. W. S. Brooks.
<i>Demetrius</i>	..	Mr. W. Sickert.
<i>Philostrate</i>	..	Mr. C. Vibrow.
<i>Quince</i>	..	Mr. Ernest Hindine.
<i>Bottom</i>	..	Mr. Edmund Lyons.
<i>Flute</i>	..	Mr. W. Fosbrooke.
<i>Snout</i>	..	Mr. A. Walden.
<i>Snug</i>	..	Mr. A. Graeme.
<i>Starveling</i>	..	Mr. F. Palmer.
<i>Hippolyta</i>	..	Miss Tennyson.
<i>Hermina</i>	..	Miss Rosa Kenny.
<i>Helena</i>	..	Miss Ella Dietz.
<i>Oberon</i>	..	Miss Laura Lawson.
<i>Titania</i>	..	Miss Katie Barry.
<i>Puck</i>	..	Little Addie Blanche.
<i>First Fairy</i>	..	Miss Rosa Blanche.
<i>Second Fairy</i>	..	{ Miss Emma Tetherington.

28th. Gaiety. Revival.

TRICOCHE ET CACOLET.

Comedy, in Five Acts, by MM. MEILHAC and HALEVY.

<i>Tricoche</i>	..	M. Milher.
<i>Cacolé</i>	..	M. Calvin.
<i>Le Duc Emile</i>	..	M. Hyacinthe.
<i>Le Baron Van-derpouf</i>	..	{ M. Lheritier.
<i>Oscar Pacha</i>	..	M. Barlet.
<i>Brelouque</i>	..	M. Numes.
<i>Des Escopettes</i>	..	M. Monval.
<i>Hippolyte</i>	..	M. Tervil.
<i>Fanny Bonbance</i>	..	Madame Davray.
<i>Bernardine</i>	..	Madame Lemercier.
<i>Madame Boquet</i>	..	Mdlle. Mathilde.
<i>Georgette</i>	..	Mdlle. Beranger.
<i>Virginie</i>	..	Mdlle. Miette.
<i>Une Bonne</i>	..	Mdlle. Hortense.

JULY.

2nd. Gaiety. Revivals.

UN TIGRE DU BENGALE.

Comedy, in One Act, mêlée de chant, by MM. BRISBARRE and MARC-MICHEL.

Pont-aux-Choux M. Montbars.
Cerfeuil .. M. Plet.

<i>Clapotte</i>	..	Mdlle. Raymonde.
<i>Aurélie</i>	..	Mdlle. Davray.

CELIMARE LE BIEN-AIMÉ.

Comedy, in Four Acts, by MM. E. LABICHE and DELACOUR.

<i>Celimare</i>	..	M. Geoffroy.
<i>Vernouillet</i>	..	M. Lheritier.
<i>Bocard</i>	..	M. Hyacinthe.
<i>Colombot</i>	..	M. Pellerin.
<i>Pitois</i>	..	M. Raimond.
<i>Madame Colombot</i>	..	Madame Sezanne.
<i>Emma</i>	..	Mdlle. Lemercier.
<i>Adeline</i>	..	Mdlle. Lavainne.

3rd. Adelphi. Revival and First Performance.

THE WRECK ASHORE.

<i>Miles Bertram</i>	..	Mr. E. H. Brooke.
<i>Walter Barnard</i>	..	Mr. E. B. Norman.
<i>Captain Grampus</i>	..	Mr. James Fernandez.
<i>Marmaduke Magog</i>	..	Mr. J. G. Taylor.
<i>Jemmy Starling</i>	..	Mr. R. Pateman.
<i>Lieutenant of the Press Gang</i>	..	{ Mr. F. Martineau.
<i>Blackadder</i>	..	Mr. H. Proctor.
<i>Reynolds</i>	..	Mr. L. Grayson.
<i>Barbelot</i>	..	Mr. A. Greville.
<i>Avery</i>	..	Mr. H. Cooper.
<i>Gaffer Fallowfield</i>	..	Mr. Smith.
<i>Alice</i>	..	Miss Bella Pateman.
<i>Bella</i>	..	Miss Clara Jecks.

FORBIDDEN FRUIT.

Comic Drama, in Three Acts, by Mr. DION BOUCICAULT.

<i>Mr. Sergeant</i>	..	{ Mr. J. G. Taylor.
<i>Buster</i>	..	
<i>Mr. Cato Dove</i>	..	Mr. R. Pateman.
<i>Captain Derringer</i>	..	Mr. E. H. Brooke.
<i>Podd</i>	..	Mr. H. Cooper.
<i>Swallbach</i>	..	Mr. H. Proctor.
<i>Victor</i>	..	Mr. A. Greville.
<i>Joseph</i>	..	Mr. E. B. Norman.
<i>Railway Porter</i>	..	Mr. F. Mortimer.
<i>Conductor</i>	..	Mr. Ives.
<i>Cabman</i>	..	Mr. L. Grayson.
<i>Mrs. Cato Dove</i>	..	Miss Bella Pateman.
<i>Mrs. Arabella</i>	..	{ Miss Helen Barry.
<i>Buster</i>	..	
<i>Zulu</i>	..	Miss Marie Williams.
<i>Miss Julia Perkins</i>	..	Miss Clara Jecks.

12th. Sadler's Wells. First Performance.

OTTO—A GERMAN.

Comedy-Drama, by Mr. F. MARSDEN.

<i>Otto Rutger</i>	..	Mr. George S. Knight.
<i>Gotlieb Müller</i>	..	Mr. F. Huntley.
<i>Adolph Morton</i>	..	Mr. G. Herbert.
<i>Dick Freely</i>	..	Mr. R. B. Mantell.
<i>Caspar Becks</i>	..	Mr. A. Lindsay.

<i>Old Bill</i>	Mr. J. K. Walton.
<i>Benjamin Freely</i>	Mr. A. R. Fitzroy.
<i>Christine</i>	Miss Maude Reenie.
<i>Mrs. Freely</i>	Mrs. C. Humphreys.
<i>Lizette</i> ..	Mrs. Geo. S. Knight.

15th. *Gaiety*. First Performance.

LES JOCRISSES DE L'AMOUR.

<i>Moulinier</i> ..	M. Geoffroy.
<i>Bouvenot</i> ..	M. Lheritiere.
<i>Armand Goulu</i> ..	M. Calvin.
<i>Marocain</i> ..	M. Hyacinthe.
<i>Theophile Goulu</i> ..	M. Raimond.
<i>Oscar</i> ..	M. Nevers.
<i>Pere Eloi</i> ..	M. Paul.
<i>Leontine</i> ..	Madame Davray.
<i>Blanchette</i> ..	Madame Lavainne.
<i>Athalie</i> ..	Madame Mathilde.
<i>Emmeline</i> ..	Madame Berthou.
<i>Marthe</i> ..	Madame Georgetti.
<i>Victoire</i> ..	Madame Hosdez.

19th. *Gaiety*. First Performance.

COLONEL SELLERS.

A Dramatic Sketch, based on a Novel,
by MARK TWAIN.

<i>Col. Mulberry</i>	Mr. J. T. Raymond.
<i>Sellers</i> ..	
<i>Laura Hawkins</i>	Miss Katherine Rodgers.
<i>Colonel Selby</i> ..	
<i>Clay Hawkins</i> ..	Mr. F. W. Wyndham.
<i>John Peterson</i> ..	
<i>Lafayette Hawkins</i>	Mr. Edward Forbes.
<i>Mrs. Sellers</i> ..	
<i>Emily</i> ..	Miss A. Paton.
<i>Uncle Dan'l</i> ..	Miss Courtney Barnes.
<i>Mrs. Hawkins</i> ..	Mr. J. T. Dallas.
<i>Si Hawkins</i> ..	Mr. Leigh.
<i>Prosecuting At-</i>	Mr. Howard Russell.
<i>torney</i> ..	
<i>Mr. Duffer</i> ..	Mr. Marshall.
<i>The Judge</i> ..	Mr. Cowdrick.
<i>Clerk of the Court</i>	Mr. Crutwell.
<i>Little Emily</i> ..	Miss Ridley.
<i>Little Lafayette</i>	Master Islip.

21st. *Gaiety*. Revivals.

For the Benefit of Mr. J. MADDISON MORTON.

WOODCOCK'S LITTLE GAME.

Comedy, by Mr. J. MADDISON MORTON.

<i>Mr. Woodcock</i> ..	Mr. Alfred Thompson.
<i>Mr. Christopher</i>	Sir Chas. Young, Bart.
<i>Larkings</i> ..	
<i>Adolphus Swans-</i>	Mr. W. S. Gilbert.
<i>down</i> ..	
<i>David</i> ..	Mr. W. Yardley.
<i>Mrs. Col. Carver</i>	Miss Sophie Larkin.
<i>Mrs. Woodcock</i>	Miss Measor.
<i>Mrs. Larkings</i>	Miss Kate Bishop.

Guests—Messrs. E. L. Blanchard, H. J. Byron, R. Reece, J. Palgrave Simpson, and Edmund Yates; Mesdames L. Cavalier, Effie Liston, Santon, &c.

BETSY BAKER.

Farce, by Mr. J. MADDISON MORTON.

<i>Mr. Marmaduke</i>	Mr. J. L. Toole.
<i>Mouser</i> ..	
<i>Mr. Crumby</i> ..	Mr. Billington.
<i>Mrs. Mouser</i> ..	Miss Amy Roselle.
<i>Betsy Baker</i> ..	Mrs. Keeley.
<i>Washerwomen</i>	Mesdames V. Cameron, L. Cavalier, &c.

COX AND BOX.

Musical Farce, by Messrs. J. MADDISON MORTON and F. C. BURNAND.

Music by Mr. ARTHUR SULLIVAN.

<i>Box</i> ..	Mr. Arthur Cecil.
<i>Cox</i> ..	Mr. George Grossmith.
<i>Sergeant Bouncer</i>	Mr. Corney Grain.

Conductor of the Music, Mr. ARTHUR SULLIVAN.

24th. *Royalty*. First Performance.
PARLOURS.

Comedy from the French, by Mr. ROBERT REECE.

<i>Mr. Snapperley</i>	Mr. Charles Sugden.
<i>Mr. Goodman</i>	Mr. Edward Righton.
<i>Muffatt</i> ..	
<i>Mr. Cacklebury</i>	Mr. Charles Groves.
<i>Capt. Aylesbury</i>	
<i>Duck</i> ..	Mr. F. Wyatt.
<i>Mr. Flabberton</i>	Mr. C. Raleigh.
<i>Stubbs</i> ..	Mr. Wilkins.
<i>Railway Porter</i>	Mr. F. Irving.
<i>Mrs. Snapperley</i>	Miss Kate Lawler.
<i>Virginia</i> ..	Miss Amy Hatherley.
<i>Becky</i> ..	Miss Annie Lawler.
<i>Barmaid</i> ..	Miss Kate Leeson.

31st. *Drury Lane*. First Performance.

THE WORLD.

Sensational Drama, by Messrs. MERRITT, PETTITT, and HARRIS.

<i>Sir Clement</i>	Mr. William Rignold.
<i>Huntingford</i>	
<i>Harry Hunting-</i>	Mr. Augustus Harris.
<i>ford</i> ..	
<i>Blackstone</i> ..	Mr. T. W. Ford.
<i>Bashford</i> ..	Mr. Charles Harcourt.
<i>Moss Jewell</i> ..	Mr. Harry Jackson.
<i>Lumley</i> ..	Mr. J. R. Gibson.
<i>Pearson</i> ..	Mr. R. S. Boleyn.
<i>Locksey</i> ..	Mr. Augustus Glover.
<i>Owen</i> ..	Mr. Arthur Matthison.
<i>Hawkins</i> ..	Mr. A. C. Lilly.
<i>Wyndham</i> ..	Mr. Philip Beck.

<i>Commissionnaire at the Aquarium</i>	Mr. A. Weldon.
<i>Marshall</i>	Mr. James Francis.
<i>Gilbert</i>	Mr. J. Ridley.
<i>Yorkins</i>	Mr. Storey.
<i>M.C. at the Fancy Ball</i>	Mr. Jones.
<i>Commissioner in Lunacy</i>	Mr. Turner.
<i>Mabel Huntingford</i>	Miss Helen Barry.
<i>Mary Blythe</i>	Miss Fanny Josephs.
<i>Ned Owen</i>	Miss Fanny Brough.
<i>Alice</i>	Miss Annie Lambert.
<i>Miss McTab</i>	Miss Macnamara.

AUGUST.

2nd. Haymarket. First Performance.

A BRIDAL TOUR.

Comedy, in Three Acts, by Mr. DION BOUCICAULT.

<i>Mrs. Tarbox</i>	Mrs. Canninge.
<i>Fanny</i>	Miss Gerard.
<i>Virginia</i>	Mrs. John Wood.
<i>Miss Sniffe</i>	Mrs. Alfred Mellon.
<i>Rosalie Laborde</i>	Miss Winnifred Emery.
<i>Josephine</i>	Miss Edith Bruce.
<i>Celia</i>	Miss Warden.
<i>Persimmons</i>	Mr. H. Beckett.
<i>Archibald Meek</i>	Mr. H. B. Conway.
<i>Silas Auldro</i>	Mr. Howe.
<i>Walter Auldro</i>	Mr. J. G. Grahame.
<i>Biddles</i>	Master Gates.
<i>Ada Dexter</i>	Miss Vane.
<i>Emily Dexter</i>	Miss Marshall.
<i>Sophie Simperley</i>	Miss Leslie.
<i>Maud Simperley</i>	Miss Gottwaltz.

3rd. Gaiety. First Performance.

THE MIGHTY DOLLAR.

A Comedy-Drama, in Four Acts, by Mr. B. E. WOOLF.

<i>The Hon. Bard</i>	Mr. W. J. Florence.
<i>well Slose</i>	
<i>Charley Brood</i>	Mr. Andrews.
<i>Roland Vance</i>	Mr. F. W. Wyndham.
<i>Arthur Lemaitre</i>	Mr. Fawcett.
<i>Lord Cairngorm</i>	Mr. Shine.
<i>Colonel Tom Dart</i>	Mr. Squires.
<i>Hon. Geo. Saville</i>	Mr. Murray.
<i>Geo. Washington</i>	Mr. O. Jenkins.
<i>Skidmore</i>	
<i>Lafayette Berry</i>	Mr. Crutwell.
<i>Senator Weather</i>	Mr. Cowdrick.
<i>wax</i>	
<i>Tarquinius Dar</i>	Mr. Macrea.
<i>win</i>	
<i>Senator Hog</i>	Mr. Marshall.
<i>whistle</i>	
<i>Mrs. Gen'l. Gil</i>	Mr. W. J. Florence.
<i>flory</i>	

<i>Clara Dart</i>	Miss Myra Holme.
<i>Blanche Mossthorn</i>	Miss Kate Vaughan.
<i>Libby Ray</i>	Miss C. Gilchrist.
<i>Laura Seabright</i>	Miss A. Paton.

SEPTEMBER.

18th. Lyceum. Revival.

THE CORSICAN BROTHERS.

A Legendary Drama founded upon Dumas' novel *Les Frères Corses*, by Mr. DION BOUCICAULT.

<i>M. Fabien dei Franchi</i>	Mr. Irving.
<i>M. Louis dei Franchi</i>	
<i>M. de Château Renaud</i>	Mr. W. Terriss.
<i>The Baron de Montgiron</i>	Mr. Elwood.
<i>M. Alfred Meynard</i>	Mr. Pinero.
<i>Colonna</i>	Mr. Johnson.
<i>Orlando</i>	Mr. Mead.
<i>Antonio Sanola</i>	Mr. Tapping.
<i>Giordano Martelli</i>	Mr. Tyars.
<i>Grifo</i>	Mr. Archer.
<i>Boissec</i>	Mr. Carter.
<i>M. Verner</i>	Mr. Hudson.
<i>Tomaso</i>	Mr. Harwood.
<i>M. Beauchamp</i>	Mr. Ferrand.
<i>A Surgeon</i>	Mr. Louther.
<i>Emilie de Lesparre</i>	Miss Fowler.
<i>Madame Savillia</i>	Miss Pauncefort.
<i>dei Franchi</i>	
<i>Marie</i>	Miss Harwood.
<i>Coralie</i>	Miss Alma Murray.
<i>Celestine</i>	Miss Barnett.
<i>Estelle</i>	Miss Houlston.
<i>Rose</i>	Miss Coleridge.
<i>Eugenie</i>	Miss Moreley.

18th. Strand. First Performance.

OLIVETTE.

Opéra Comique, in Three Acts, adapted from the French of MM. CHIVOT and DURU. Music composed by M. AUDRAN.

<i>Capt. de Merrimac</i>	M. Marius.
<i>Valentin</i>	Mr. Knight Aston.
<i>Marvejol</i>	Mr. De Lange.
<i>Postiche</i>	Mr. H. Parry.
<i>Duc des Ifs</i>	Mr. H. Ashley.
<i>Cocquelicot</i>	Mr. H. Cox.
<i>Olivette</i>	Miss Florence St. John.
<i>Bathilde</i>	Miss Violet Cameron.
<i>Veloutine</i>	Miss Emily Duncan.
<i>Moustique</i>	Miss Barrington.
<i>Pion Pion</i>	Miss Daisy Angel.
<i>Caton</i>	Miss F. Melville.
<i>Le Baronne</i>	Miss Beresford.
<i>Vert Pré</i>	

20th. *Haymarket*. Revival.**LEAP YEAR.**

A Farical Comedy, in Two Acts, by the late Mr. J. B. BUCKSTONE.

Sir Wm. Wil- *loughby* } Mr. H. B. Conway.
Mr. David Dimple Mr. John S. Clarke.
Captain Mouser Mr. Kemble.
Jinks ... Mr. Stewart Dawson.
Joseph ... Mr. Dean.
John ... Mr. Dalton Stone.
Miss O'Leary ... Mrs. John Wood.
Lady Flora Flowerdew } Miss Linda Dietz.
Mrs. Crisp ... Mrs. Canninge.
Susan ... Miss Warden.

25th. *Folly*. Revival.**DOT.**

A Domestic Drama, adapted by Mr. DION BOUCICAULT from the "Cricket on the Hearth," by the late Charles Dickens.

Caleb Plummer Mr. J. L. Toole.
John Peerybingle Mr. John Billington.
Mr. Tackleton ... Mr. G. Shelton.
Edward Plummer Mr. Joseph Carne.
Dot ... Miss Lilian Cavalier.
Tilly Sloeboy ... Miss Eliza Johnstone.
Bertha Plummer ... Miss Effie Liston.
Mrs. Fielding ... Miss Emily Thorne.
May Fielding ... Miss Jenny Clifford.
"Spirit of Home" Miss Annie Brown.

OCTOBER.

2nd. *Imperial*. First Performance.**THE HALF-CROWN DIA-MONDS.**

Burlesque. Reset by Mr. ROBERT REECE.

Don Henriquez Miss E. Farren.
Count de Campo } Mr. J. J. Dallas.
Mayor ...
Don Sebastian Miss Amalia.
Rebolledo ... Mr. E. W. Royce.
Burburigo ... Mr. T. Squire.
Mugnoz ... Mr. Crutwell.
Daggeroni ... Mr. Marshall.
Poignardo ... Mr. Cowlick.
Stiletto ... Mr. Vacotti.
Garotto ... Mr. Grosvenor.
Filchio ... Mr. Crook.
Pedro ... Miss Connie Gilchrist.
Miguel ... Miss Webbe.
Alphonso ... Miss N. Webbe.
Patricio ... Miss Hobson.
Diana ... Miss A. Paton.
Catarina ... Miss Kate Vaughan.

4th. *Surrey*. Revival.**VIRGINIUS.**

Virginius ... Mr. W. Creswick.
Appius Claudius Mr. J. A. Arnold.

<i>Dentatus</i> ...	Mr. Howard Russell.
<i>Claudius</i> ...	Mr. B. H. Bently.
<i>Icilius</i> ...	Mr. Chas. Cartwright.
<i>Numitorius</i> ...	Mr. William S. Parkes.
<i>Lucius</i> ...	Mr. F. Hope Meriscord.
<i>Titus</i> ...	Mr. Arthur Williams.
<i>Servius</i> ...	Mr. J. C. Howard.
<i>Cneius</i> ...	Mr. Arthur C. Davis.
<i>Marcelius</i> ...	Mr. S. Shorey.
<i>Marcus</i> ...	Mr. Charles Ward.
<i>Vibulanus</i> ...	Mr. J. Marsh.
<i>Virginia</i> ...	Miss Lydia Cowell.
<i>Servia</i> ...	Mrs. J. Billington.
<i>Slave</i> ...	Miss E. Truegood.

4th. *Royalty*. First Performances.**BOW BELLS.**

A Comic Drama, in Three Acts, by Mr. H. J. BYRON.

<i>Mr. Geoffrey</i> } <i>Twinklehorn</i> ...	Mr. Edward Righton.
<i>Capt. Basil Bagot</i> ...	Mr. Philip Day.
<i>Dick Sycamore</i> ...	Mr. Frank Cooper.
<i>Fred. Latham</i> ...	Mr. H. Kelsey.
<i>Boozer</i> ...	Mr. T. P. Haynes.
<i>Stoggs</i> ...	Mr. Francis Wyatt.
<i>Effie</i> ...	Miss Kate Lawler.
<i>Bessie</i> ...	Miss Emma Rita.
<i>Mrs. Percival</i> ...	Miss Maggie Brennan.
<i>Pogson</i> ...	Miss Amy Crawford.

POPSY WOPSY.

A "Musical Folly," in One Act. Words by Mr. SYDNEY GRUNDY. Music by Mr. EDWARD SOLOMON.

<i>Old Heavyside</i> ...	Mr. Edward Righton.
<i>Young Heavyside</i> ...	Mr. Cecil Raleigh.
<i>John Bunyan</i> } <i>Wopsy</i> ...	Mr. T. P. Haynes.
<i>Mrs. Poppy</i> ...	Miss Maggie Brennan.
<i>Betsy</i> ...	Miss F. Lavender.
<i>Popsy Wopsy</i> ...	Miss Kate Lawler.

9th. *Court*. First Performance.**MARY STUART.**

An adaptation of Schiller's Play, by the Hon. LEWIS WINGFIELD.

<i>Robert Dudley</i> ...	Mr. John Clayton.
<i>George Talbot</i> ...	Mr. J. D. Beveridge.
<i>William Cecil</i> ...	Mr. Edward Price.
<i>Sir Amias Paulet</i> ...	Mr. Clifford Cooper.
<i>Sir Edw. Mortimer</i> ...	Mr. J. R. Crawford.
<i>Sir Drue Drury</i> ...	Mr. J. W. Phipps.
<i>Earl of Kent</i> ...	Mr. Brian Darley.
<i>Sir Andw. Melbin</i> ...	Mr. G. Butler.
<i>Burgoyne</i> ...	Mr. R. Langford.
<i>Captain of the Guards</i> ...	Mr. Charles Fitzroy.
<i>Page</i> ...	Miss St. Aubyn.
<i>Elizabeth</i> ...	Miss Louise Moodie.
<i>Mary Stuart</i> ...	Madame H. Modjeska.
<i>Hannah Kennedy</i> ...	Miss M. A. Giffard.
<i>Margaret Curl</i> ...	Miss C. Grahame.
<i>Rosamund</i> ...	Miss May Burney.

9th. St. James's. First Performance.
WILLIAM AND SUSAN.

A new Play, in Three Acts, based by Mr. W. G. WILLS on *Black-eyed Susan*.

<i>The Admiral</i>	Mr. Hare.
<i>Captain Crosstree</i>	Mr. J. H. Barnes.
<i>Lieutenant Pearce</i>	Mr. Draycott.
<i>William Bowlin</i>	Mr. Kendal.
<i>Slater</i>	Mr. Denny.
<i>White</i>	Mr. R. Cathcart.
<i>Truck</i>	Mr. T. N. Wenman.
<i>Robert</i>	Mr. Mackintosh.
<i>Little Bill</i>	Master Norton.
<i>Officer of Marines</i>	Mr. De Verney.
<i>Master at Arms</i>	Mr. Brandon.
<i>An Old Man</i>	Mr. J. B. Johnstone.
<i>Susan</i>	Mrs. Kendal.
<i>Polly</i>	Miss Kate Phillips.
<i>Old Dame Green</i>	Mrs. Mackney.

16th. Olympic. First Performance.
MABEL.

A Domestic Drama, in Three Acts, by Mr. FREDERIC HAY.

<i>Mr. Philip Fleetwood</i>	Mr. David Fisher.
<i>Mr. Leonard Fleetwood</i>	Mr. Arthur Dacre.
<i>Gilbert Gainsford</i>	Mr. W. H. Vernon.
<i>Redmund</i>	Mr. G. W. Anson.
<i>Dawdell</i>	Mr. Fred. Moreland.
<i>Jem</i>	Mr. Græme.
<i>Mrs. Fleetwood</i>	Miss Carlotta Leclercq.
<i>Mabel Ransome</i>	Miss Carlotta Addison.
<i>Susan</i>	Miss Bella Power.
<i>Jane</i>	Miss Fanny Thorne.
<i>Therese</i>	Miss Williams.

21st. Adelphi. First Performance.
THE O'DOWD.

An Irish Play, by Mr. DION BOUCICAULT.

<i>Dennis O'Dowd</i>	Mr. Dion Boucicault.
<i>Mike</i>	Mr. Henry Neville.
<i>Bertie Talboys</i>	Mr. E. Compton.
<i>Colonel Muldoon</i>	Mr. Proctor.
<i>Romsey Leake</i>	Mr. J. G. Taylor.
<i>Lord Ossidew</i>	Mr. Norman.
<i>Borromore</i>	Mr. Robinson.
<i>Chomley</i>	Mr. Gregory.
<i>Chalker</i>	Mr. R. Pateman.
<i>Barney</i>	Mr. Frew.
<i>Mat</i>	Mr. Fox.
<i>Sligo Dan</i>	Mr. Archer.
<i>Mr. Daly</i>	Mr. Cooper.
<i>Wilcox</i>	Mr. J. Cooper.
<i>Lady Rose Lawless</i>	Miss Pateman.
<i>Mrs. Dudley Fowler</i>	Miss Otway.
<i>Mrs. Wilton Gore</i>	Miss H. Mathews.
<i>Kitty McCoul</i>	Miss Lydia Foote.
<i>Maud</i>	Miss Franklin.

<i>Grace</i>	Miss Hodges.
<i>Bridget O'Dowd</i>	Miss Le Thière.
<i>Miss Vansittart</i>	Miss Melroy.
<i>Molly</i>	Miss Mathews.
<i>Sheela</i>	Miss Jecks.
<i>Child</i>	Miss Rogers.

25th. Gaiety. First Performance.

THE CORSICAN BROTHERS AND Co.

New Burlesque, by Messrs. F. C. BURNAND and H. P. STEPHENS.

<i>Louis dei Franci</i>	Mr. E. W. Royce.
<i>Fabien dei Franci</i>	
<i>M. de Château Renaud</i>	Miss E. Farren.
<i>Baron Montgiron</i>	Miss Connie Gilchrist.
<i>Baron Martelli</i>	Miss Wood.
<i>M. Beauchamp</i>	Miss Hobson.
<i>Marquis de Curedent</i>	Miss Louis.
<i>M. de Bequille</i>	Miss Webb.
<i>M. Meynard</i>	Mr. T. Squires.
<i>Griffo</i>	Mr. Crutwell.
<i>Madame dei Franchi</i>	Mr. J. J. Dallas.
<i>Emily de L'Esparre</i>	Miss Kate Vaughan.
<i>Marie</i>	Miss A. Paton.

28th. Haymarket. Revival.

THE RIVALS.

<i>Sir Anthony Absolute</i>	Mr. Howe.
<i>Captain Absolute</i>	Mr. H. B. Conway.
<i>Faulkland</i>	Mr. Carton.
<i>Acres</i>	Mr. John S. Clarke.
<i>Sir Lucius O'Trigger</i>	Mr. H. Kemble.
<i>Fag</i>	Mr. Dean.
<i>David</i>	Mr. Stewart Dawson.
<i>Coachman</i>	Mr. Dalton Stone.
<i>Mrs. Malaprop</i>	Mrs. Stirling.
<i>Lydia Languish</i>	Miss Linda Dietz.
<i>Julia</i>	Miss Compton.
<i>Lucy</i>	Miss Edith Bruce.

30th. Imperial. First Performance.

BILLEE TAYLOR.

A Comic Opera, in Two Acts, by Messrs. ED. SOLOMON and H. P. STEPHENS.

<i>Captain the Hon. Felix Flapper, R.N.</i>	Mr. Fleming Norton.
<i>Sir Mincing Lane, Knight</i>	Mr. Arthur Williams.
<i>Ben Barnacle</i>	Mr. J. D. Stoyle.
<i>Christopher Crab</i>	Mr. F. A. Arnold.
<i>Billee Taylor</i>	Mr. Frederic Rivers.

<i>Arabella Lane</i> ..	Miss Emma Chambers.
<i>Phæbe Fairleigh</i> ..	Miss Kathleen Corri.
<i>Susan</i> ..	Miss Edith Vane.
<i>Eliza Dabsey</i> ..	Miss Harriet Coveney.
<i>Jane Scraggs</i> ..	Miss Ewell.

30th. *Globe*. First Performance.**LES MOUSQUETAIRES.**

Comic Opera, in Two Acts.

<i>Narcisse Brissac</i>	Mr. F. H. Celli.
<i>Gontran de Solanges</i>	Mr. H. Bracy.
<i>The Abbé Bridaine</i>	Mr. Harry Paulton.
<i>The Comte de Pontcourlay</i>	Mr. J. Vivian.
<i>Rigobert</i>	Mr. Eugene Stepan.
<i>Poupard</i>	Mr. Chas. Ashford.
<i>Fracasse</i>	Mr. Hunt.
<i>Patatras</i>	Mr. Martin.
<i>Simone</i>	Miss Alice May.
<i>Marie de Pontcourlay</i>	Mdlle. Sylvia.
<i>Louise</i>	Miss Elsie Moore.
<i>The Superior of the Ursulines</i>	Miss Maria Davis.
<i>Sister Hannah</i>	Miss Clara Graham.
<i>La Tulipe</i>	Miss E. Weathersby.
<i>Blavet</i>	Miss Callaway.

30th. *Olympic*. First Performance.**DELILAH.**

Founded on OUIDA's Novel, "Held in Bondage," by Mr. JAMES WILLING.

Characters in the Prologue.

<i>Arthur Tempest</i>	Mr. Leonard Boyne.
<i>Lord Tinsley</i>	Mr. Arthur Dacre.
<i>Major Bond</i>	Mr. F. Barsby.
<i>Hector Hasleton</i>	Mr. Ernest Wilmore.
<i>Miss Trevelyan</i>	Miss Amy Steinberg.
<i>Ada Trevor</i>	Miss Stella Brereton.
<i>The Dowager Lady Greystown</i>	Miss Bella Cuthbert.
<i>Lady Tempest</i>	Miss Fanny Addison.

Characters in the Drama, Seven Years after.

<i>Col. Sir Arthur Tempest</i>	Mr. Leonard Boyne.
<i>Lord Tinsley</i>	Mr. Arthur Dacre.
<i>Major Bond</i>	Mr. F. Barsby.
<i>Ernest Robinson</i>	Mr. W. Vincent.
<i>Lord Castleton</i>	Mr. Charles Harrison.
<i>Charles Hasleton</i>	Mr. Ernest Wilmore.
<i>Lady Windham</i>	Miss Ada Murray.
<i>May</i>	Miss Fanny Thorne.
<i>Ada Trevor</i>	Miss Stella Brereton.
<i>Dowager Lady Greystown</i>	Miss Bella Cuthbert.
<i>Delilah</i>	Miss Amy Steinberg.

NOVEMBER.1st. *Prince of Wales's*. First Performance.**ANNIE-MIE.**

A Play, in Four Acts, by HERR ROSIER FAASSEN.

<i>Dirksen</i> ..	Mr. James Fernandez.
<i>Anne-Mie</i> ..	Miss Genevieve Ward.
<i>Valkwaard</i>	Mr. Charles Cecil.
<i>Herbert Russell</i>	Mr. Edgar Bruce.
<i>Neeltje</i> ..	Mrs. Leigh Murray.
In Acts II., III., and IV.—1868.	
<i>Koenraad Deel</i> ..	Mr. Forbes Robertson.
<i>Jan Schuif</i> ..	Mr. Flockton.
<i>Dirksend</i> ..	Mr. James Fernandez.
<i>Herbert Russell</i>	Mr. Edgar Bruce.
<i>Kwak</i> ..	Mr. De Lange.
<i>Kees</i> ..	Mr. Eric Bayley.
<i>Govert</i> ..	Mr. Earle Douglas.
<i>Valkwaard</i>	Mr. Charles Cecil.
<i>Anne-Mie</i> ..	Miss Genevieve Ward.
<i>Lise</i> ..	Miss C. Graham.
<i>Roosje</i> ..	Miss G. Tempest.
<i>Triene</i> ..	Miss Rose Roberts.
<i>Bartje</i> ..	Miss Annie Brunton.
<i>Maartje</i> ..	Miss Hughes.
<i>Neeltje Kwak</i> ..	Mrs. Leigh Murray.

3rd. *Royalty*. First Performance.**DON JUAN JUNIOR.**

A Burlesque, by the Brothers PRENDERGAST.

<i>Lambro</i> ..	Mr. T. P. Haynes.
<i>Haidée</i> ..	Miss Emma Ritta.
<i>Zoe</i> ..	Miss Annie Lawler.
<i>Don Juan</i> ..	Miss Kate Lawler.
<i>Pedrillo</i>	Mr. Edward Righton.
<i>Ainaschar</i>	Mr. Phillip Day.
<i>Baba</i> ..	Mr. Francis Wyatt.
<i>Gulbeyaz</i> ..	Miss Dora Vivian.
<i>Benzoline</i> ..	Miss Maggie Brennan.
<i>Sing Sing</i> ..	{ Miss Florence Lavender.
<i>Lolah</i> ..	Miss Louie Nelson.
<i>Katinka</i> ..	Miss Bayard.
<i>Dudu</i> ..	Miss Emily De Vere.

6th. *Princess's*. Revival and First Performance.**AN OLD MASTER.**

A new Comedy, in One Act, by Mr. H. A. JONES.

<i>Sir Rupert Vanstone</i> ..	Mr. C. Garthorne.
<i>Matthew Penrose</i>	Mr. S. Calhaem.
<i>Simpkin</i> ..	Mr. Darton.
<i>Miss Penelope Gamble</i> ..	Miss Harriet Coveney.
<i>Sophie Penrose</i> ..	Miss Maud Milton.

HAMLET.

<i>Hamlet</i>	Mr. Edwin Booth.
<i>Claudius</i>	Mr. Thos. Swinbourne.
<i>Polonius</i>	Mr. William Farren.
<i>Ghost</i>	Mr. John Ryder.
<i>Laertes</i>	Mr. Edmund Leathes.
<i>Horatio</i>	Mr. John Beauchamp.
<i>Osric</i>	Mr. F. Charles.
<i>Guildenstern</i>	Mr. C. W. Garthorne.
<i>Rosencrantz</i>	Mr. P. C. Beverley.
<i>First Actor</i>	Mr. J. A. Rosier.
<i>Second Actor</i>	{ Mr. C. W. Chamberlain.
<i>Marcellus</i>	Mr. Alfred Nelson.
<i>Francisco</i>	Mr. Clements.
<i>Bernardo</i>	Mr. J. Gardiner.
<i>Priest</i>	Mr. W. F. Stirling.
<i>First Gravedigger</i>	Mr. S. Calhaem.
<i>Second Grave-digger</i>	Mr. Darton.
<i>Ophelia</i>	Miss Gerard.
<i>Actress</i>	Miss Maud Milton.
<i>Gertrude</i>	Mrs. Hermann Vezin.

17th. Sadler's Wells. Revival.

THE ROAD TO RUIN.

<i>Harry Dornton</i>	Mr. Charles Warner.
<i>Old Dornton</i>	Mr. Edmund Lyons.
<i>Sulky</i>	Mr. Redwood.
<i>Silky</i>	Mr. Canning.
<i>Milford</i>	Mr. Wheatcroft.
<i>Goldfinch</i>	Mr. R. Lyons.
<i>Williams</i>	Mr. Walter Brooks.
<i>Smith</i>	Mr. Hybert.
<i>Jacob</i>	Mr. Stewart.
<i>Officer</i>	Mr. Desmond.
<i>Widow Warren</i>	Mrs. W. Sidney.
<i>Jenny</i>	Miss K. Mildenhall.
<i>Mrs. Ledger</i>	Miss Montague.
<i>Sophia</i>	Miss Isabel Bateman.

20th. Princess's. Revival.

RICHELIEU.

<i>Cardinal Richelieu</i>	Mr. Edwin Booth.
<i>Louis XIII.</i>	Mr. Edmund Leathes.
<i>Gaston</i>	Mr. P. C. Beverley.
<i>Baradas</i>	Mr. T. Swinbourne.
<i>Adrienne Mauprat</i>	Mr. C. Cartwright.
<i>The Sieur de Beiringhen</i>	{ Mr. F. Charles.
<i>Joseph</i>	Mr. John Ryder.
<i>Huguet</i>	Mr. John Beauchamp.
<i>Francois</i>	Mr. W. Younge.
<i>Captain</i>	Mr. Wells.
<i>Clermont</i>	Mr. W. F. Stirling.
<i>Conspirator</i>	Mr. James.
<i>First Secretary</i>	Mr. John Gardiner.
<i>Second Secretary</i>	Mr. Chamberlain.
<i>Third Secretary</i>	Mr. Darton.
<i>Julie de Mortemart</i>	Miss Gerard.
<i>Marian de Lorme</i>	Miss Violet Temple.

20th. Gaiety. Revival.

CAPTAIN CUTTLE.An Adaptation of *Dombey and Son*.

<i>Mr. Dombey</i>	Mr. Fawcett.
<i>Captain Cuttle</i>	Mr. W. J. Florence.
<i>Sol Gills</i>	Mr. Squires.
<i>Mr. Toots</i>	Mr. Shine.
<i>Walter Gay</i>	Mr. Andrews.
<i>Major Bagstock</i>	Mr. F. Hughes.
<i>Carker</i>	Mr. Wyndham.
<i>Withers</i>	Mr. Burgess.
<i>Brogley</i>	Mr. Jenkins.
<i>The Native</i>	Mr. Dundas.
<i>Jack Bunsby</i>	Mr. Murray.
<i>Rob the Grinder</i>	Master Bertie Coote.
<i>Grip</i>	Mr. Wood.
<i>Mrs. Skeeton</i>	Mr. Leigh.
<i>Florence Dombey</i>	Miss Gilchrist.
<i>Edith Granger</i>	Miss M. Holme.
<i>Susan Nipper</i>	Miss Amalia.
<i>Flowers</i>	Mrs. Oliver.

20th. Folly. First Performance.

THE LIGHT FANTASTIC.

Farce by Mr. H. J. BYRON.

<i>Mr. Samuel</i>	{ Mr. J. L. Toole.
<i>Slithery</i>	
<i>Signor Gasulierie</i>	Mr. E. W. Garden.
<i>Mr. Bangs</i>	Mr. G. Shelton.
<i>Mr. Blewitt</i>	Mr. W. Brunton.
<i>Bustin</i>	Mr. Stanfield.
<i>Augustus Slithery</i>	Miss Roland Phillips.
<i>Polly</i>	Miss Madeline Santon.
<i>Mrs. Slithery</i>	Miss Emily Thorne.
<i>Selina</i>	Miss Eliza Johnstone.
<i>Mrs. Fumbler</i>	Mrs. Potter.
<i>Master Fumbler</i>	Master Charles.
<i>The Misses Potts</i>	{ Misses Walters and Vernon.

20th. Criterion. First Performance.

WHERE'S THE CAT?

A Comedy adapted from the German by Mr. JAMES ALBERY.

<i>Sir Garroway</i>	{ Mr. Charles Wyndham.
<i>Fawne</i>	
<i>Percival Gay</i>	Mr. H. Standing.
<i>Scott Ramsay</i>	Mr. Beerbohm Tree.
<i>George Smith</i>	Mr. W. J. Hill.
<i>Fritz</i>	Mr. George Giddens.
<i>Mrs. Smith</i>	Mrs. John Wood.
<i>Stella</i>	Miss Rose Saker.
<i>Dagmar</i>	Miss Mary Rorke.
<i>Nan</i>	Miss Edith Bruce.
<i>Madge</i>	Miss Eastlake.

27th. Haymarket. Revivals.

THE VICARAGE.

Founded on the French of M. OCTAVE FEUILLET.

Rev. Noel Haygarth Mr. Arthur Cecil.

George Clarke, C.B. Mr. Bancroft.

Mason .. Mr. Stewart Dawson.

Mrs. Haygarth Mrs. Bancroft.

SCHOOL.

By Mr. T. W. ROBERTSON.

Lord Beaufoy .. Mr. H. B. Conway.

Dr. Sutcliffe .. Mr. Kemble.

Beau Farintosh Mr. Arthur Cecil.

Jack Poynz .. Mr. Bancroft.

Mr. Krux .. Mr. C. Brookfield.

Vaughan .. Mr. Heneage.

Mrs. Sutcliffe .. Mrs. Canning.

Naomi Tighe Mrs. Bancroft.

Bella .. Miss Marion Terry.

Clara .. Miss Warden.

Laura .. Miss G. Warden.

Hetty .. Miss M. Mellon.

Grace .. Miss Thomas.

Milly .. Miss Bruce.

Tilly .. Miss Cruickshank.

Effie .. Miss Reynolds.

Fanny .. Miss Leslie.

Kate .. Miss Montagu.

Ethel .. Miss Norman.

Sybil .. Miss Claridge.

Nina .. Miss St. George.

29th. Adelphi. Revival.

THE GREEN BUSHES.

Connor O'Kennedy Mr. Henry Neville.

Wild Murtogh .. Mr. Sheil Barry.

Master Grinnidge Mr. J. G. Taylor.

Jack Gong .. Mr. R. Pateman.

George .. Mr. E. Compton.

Ned Keogle .. Mr. Fox.

Captain Wartois Mr. E. B. Norman.

Paddy Kelly .. Mr. H. Cooper.

Little Bear .. Mr. A. Harwood.

Rattlesnake .. Mr. Archer.

Dennis .. Mr. H. Procter.

Larry Darby .. Mr. C. Frew.

Miami .. Miss Bella Pateman.

Geraldine .. Mrs. Bernard-Beere.

Eveleen .. Miss Jenny Rogers.

Nelly O'Neil .. Miss Lydia Foote.

Tigertail .. Miss Clara Jecks.

Louise .. Miss Vane.

Meg .. Miss Le Thiére.

DECEMBER.

4th. St. James's. First Performance.

GOOD FORTUNE.

A Comedy in Three Acts, adapted from the French of M. OCTAVE FEUILLET, by Mr. C. F. COGHLAN.

Charles Denis .. Mr. Kendal.

<i>Sir Geo. Fellow</i>	Mr. John Clayton.
<i>The Hon. Tom Bolger</i>	Mr. Draycott.
<i>Mr. Spencer Ward</i>	Mr. T. N. Wenman.
<i>Dr. Chester</i>	Mr. Brandon.
<i>Gilbert</i>	Mr. Mackintosh.
<i>Clinch</i>	Mr. Denny.
<i>Goatherd</i>	Master McConnell.
<i>Lady Banks</i>	Mrs. Stephens.
<i>Mrs. Ransom</i>	Mrs. Gaston Murray.
<i>Isabel</i>	Mrs. Kendal.
<i>Miss Somers</i>	Miss Linda Dietz.
<i>Mrs. Clinch</i>	Miss Cowle.
<i>Jenny Williams</i>	Miss B. Buckstone.

6th. Court. First Performance.

TWO OLD BOYS.

A Comedy in One Act, adapted by Mr. J. MORTIMER, from the French of HENRI MEILHAC.

<i>Mr. Merriweather</i>	Mr. G. W. Anson.
<i>Mr. Chalmers</i>	Mr. Edward Price.
<i>Frank Jocelyn</i>	Mr. C. Fitz-Roy.
<i>Perkins</i>	Miss K. Leeson.
<i>Kate Mowbray</i>	Miss W. Emery.

11th. Court. Revival.

ADRIENNE LECOUVREUR.

<i>Maurice de Saxe</i>	Mr. Forbes-Robertson.
<i>Prince de Bouillon</i>	Mr. J. D. Beveridge.
<i>Abbé de Chazeuil</i>	Mr. Lin Rayne.
<i>Michonnet</i>	Mr. G. W. Anson.
<i>Poisson</i>	Mr. J. W. Lawrence.
<i>Quinault</i>	Mr. Brian Darley.
<i>Servant</i>	Mr. Neville Doone.
<i>Call-boy</i>	Mr. R. Rivers.
<i>Princess de Bouillon</i>	Miss Amy Roselle.
<i>Duchess d'Almont</i>	Miss Winifred Emery.
<i>Marquise de Soncerre</i>	Miss Blanche Garnier.
<i>Countess de Beauveau</i>	Miss Dorine O'Brien.
<i>Adrienne Lecouvreur</i>	Madame H. Modjeska.
<i>Mlle. Jouvenot</i>	Miss Kate Varre.
<i>Mlle. Dangerville</i>	Miss Kate Leeson.
<i>Maid</i>	Miss Julia Roselle.

11th. Olympic. First Performance.

OUR RELATIVES.

A Domestic Comedietta in One Act, by Mr. W. ELLIS.

<i>Mr. Shepherd</i>	Mr. H. Pery.
<i>Charley Bush</i>	Mr. Vincent.
<i>Post</i>	Mr. Wilmore.
<i>Mrs. Shepherd</i>	Miss Muriel Campbell.
<i>Emily Shepherd</i>	Miss F. Thorne.

15th. Afternoon. **Gaiety.** First Performance.

QUICKSANDS.

A Drama in Four Acts, adapted by Mr. WILLIAM ARCHER, from the Norwegian of HENRIK IBSEN.

<i>Consul Karsten</i>	Mr. W. H. Vernon.
<i>Bernick</i>	Mr. Vincent.
<i>Sansted</i>	Mr. Girardot.
<i>Astrup</i>	Mr. Freeman.
<i>Nilsen</i>	Mr. Arthur Dacre.
<i>Johan Hessel</i>	Mr. G. Canninge.
<i>Hilman Hessel</i>	Mr. T. Balfour.
<i>Dr. Borck</i>	Mr. G. Raiemond.
<i>Krapp</i>	Mr. A. C. Hatton.
<i>Hausen</i>	Master Arnold.
<i>Olaf</i>	Miss M. A. Gifford.
<i>Mrs. Bernick</i>	Miss Fanny Addison.
<i>Martha</i>	Mrs. Billington.
<i>Iona Hessel</i>	Miss Cissey Grahame.

18th. **Prince of Wales's.** First Performance.

A NEW TRIAL.

A Drama in Four Acts, adapted by Mr. C. F. COGHLAN, from the Italian of P. GIACOMETTI.

<i>Corrado</i>	Mr. Coghlan.
<i>The Abbé</i>	Mr. Flockton.
<i>Don Fernando</i>	Mr. Eric Bayley.
<i>Dr. Palmieri</i>	Mr. James Fernandez.
<i>Gaetano</i>	Mr. Charles Cecil.
<i>Rosalia</i>	Miss Amy Roselle.
<i>Annetta</i>	Miss Sothern.
<i>Agata</i>	Mrs. Leigh Murray.

18th. **Gaiety.** First Performance.

THE LITTLE MOTHER.

A Comedy in Two Acts, by Mr. JOHN MADDISON MORTON.

<i>Mr. Doubleyoung</i>	Mr. Squire.
<i>Christopher</i>	Mr. Somers.
<i>Frank Singleton</i>	Mr. Fawcett.
<i>Bobby Grimes</i>	Mr. J. J. Wallus.
<i>Adolphus</i>	Miss Gilbert.
<i>Kitty Clark</i>	Miss Lottie Venne.
<i>Fanny</i>	Miss Ethel Hughes.

20th. **Alhambra.** First Performance.

MEFISTOFELE II.

A Comic Opera. Music by M. HERVE, Libretto by Mr. ALFRED MALTBY.

<i>Marguerite</i>	Miss C. Loseby.
<i>Mefisto</i>	Miss St. Quinten.
<i>Siebel</i>	Madame Rose Bell.
<i>Lisette</i>	Miss Emile Petrelli.
<i>Martha</i>	Miss Sallie Turner.
<i>Soder</i>	Miss Kate Lee.

<i>Spirit of the Brocken</i>	Madame Campobello.
<i>Valentine</i>	Mr. Lionel Brough.
<i>Faust</i>	Mr. Fred. Leslie.
<i>Brander</i>	Mr. C. Power.
<i>Herr Tilling</i>	Mr. Kelleher.
<i>Frosch</i>	Mr. Bunch.
<i>Will o' the Wisp</i>	Mdlle. Rosa.
<i>Spirit of Passion</i>	Miss Pattie.

22nd. Afternoon. **Gaiety.** First Performance.

THE NINE DAYS' QUEEN.

A Romantic Drama in Four Acts, by Mr. ROBERT BUCHANAN.

<i>The Princess</i>	Miss Louise Willes.
<i>Mary</i>	Mr. Girardot.
<i>Feckenham</i>	Mr. Butler.
<i>Duke of Northumberland</i>	Mr. A. Beaumont.
<i>Lord Guildford</i>	Mr. Arthur Dacre.
<i>Dudley</i>	Mr. T. Bindloss.
<i>Lord Ambrose</i>	Mr. R. Langford.
<i>Earl of Hertford</i>	Mr. H. B. Tree.
<i>Duke of Suffolk</i>	Mr. David Fisher.
<i>Duchess of Suffolk</i>	Mrs. Leigh Murray.
<i>Lady Jane Grey</i>	Miss Harriet Jay.
<i>Sir John Brydges</i>	Mr. R. Langford.
<i>Steward to Duke of Suffolk</i>	Mr. William Field.
<i>Reuben</i>	Mr. Williams.
<i>Hetherington</i>	Mr. Arthur Graham.
<i>May Queen</i>	Miss V. Costello.

24th. **Gaiety.** First Performance.

THE FORTY THIEVES.

A Burlesque by Mr. ROBERT REECE.

<i>Ali Baba</i>	Mr. E. Terry.
<i>Ganem</i>	Miss E. Farren.
<i>Cassim Baba</i>	Mr. T. Squire.
<i>Hassarac</i>	Mr. E. W. Royce.
<i>Abdallah</i>	Miss Connie Gilchrist.
<i>Mesrour</i>	Miss Hobson.
<i>Hassan</i>	Mr. Warde.
<i>Ben Zoualle</i>	Miss P. Broughton.
<i>Bedreddin</i>	Miss Gilbert.
<i>Cogia</i>	Mr. J. J. Dallas.
<i>Morgiana</i>	Miss Kate Vaughan.

27th. **Sadler's Wells.** Revival.

THE SCHOOL FOR SCANDAL.

<i>Sir Peter Teazle</i>	Mr. Hermann Vezin.
<i>Charles Surface</i>	Mr. Charles Warner.
<i>Joseph Surface</i>	Mr. E. H. Brooke.
<i>Sir Oliver Surface</i>	Mr. Edmund Lyons.
<i>Sir Benjamin Backbite</i>	Mr. R. Buckstone.
<i>Crabtree</i>	Mr. W. Farren, Jun.

<i>Moses</i>	Mr. A. Wood.
<i>Rowley</i>	Mr. A. Redwood.
<i>Snake</i>	Mr. Canninge.
<i>Sir Harry Bumper</i>	Mr. Stewart.
<i>Careless</i>	Mr. Wheatcroft.
<i>Lady Teazle</i>	Miss Virginia Bateman.
<i>Lady Sneorwell</i>	Miss M. Bell.
<i>Maria</i>	Miss Hilda Hilton.
<i>Mrs. Candour</i>	Mrs. W. Sydney.

27th. Drury Lane. First Performance.
MOTHER GOOSE.

Pantomime by Mr. E. L. BLANCHARD.

<i>Mother Goose</i>	Little Addie Blanche.
<i>The Goose</i>	Mr. John Ridley.
<i>Mother Shipton</i>	Miss Agnes Hewitt.
<i>Mother Hubbard</i>	Miss De Vere.
<i>Mother Bunch</i>	Miss Praeger.
<i>Mother Redcap</i>	Miss Hogarth.
<i>Mother Carey</i>	Miss Braham.
<i>Dame Wiggins of Lee</i>	Miss Farquhar.
<i>Gammer Gurton</i>	Miss Howard.
<i>Dame Trot</i>	Miss Ridgeway.
<i>Young Time</i>	Miss Carrie Coote.
<i>The Cat</i>	Master D. Abrahams.
<i>Maligna</i>	Miss Louisa Payne.
<i>King Falderal the First</i>	Mr. Mark Kinghorn.
<i>Queen Tiddydidd</i>	Miss Emma D'Auban.
<i>Dowager Queen Tolderol</i>	Miss M'Namara.
<i>Grand Chamberlain</i>	Mr. John D'Auban.
<i>Punch</i>	Mr. Frank Wyatt.
<i>Judy</i>	Mr. Ross.
<i>Tobie</i>	Master Bertie Coote.
<i>Rifum Tifum</i>	Mr. Fred Storey.
<i>The Princess Bella</i>	Miss Ada Blanche.
<i>Prince Florizel</i>	Miss Kate Santley.
<i>Dr. Syntax</i>	Mr. Arthur Roberts.
<i>Yokel</i>	Mr. James Fawn.
<i>Whimwag</i>	Mr. Julien Girard.
<i>Harlequins</i>	William Waite.
<i>Clowns</i>	Miss Ridgway.
<i>Pantaloons</i>	Miss Carrie Coote.
<i>Sprite</i>	Fred Evans.
<i>Columbines</i>	Great Little Rowella.
<i>The Fat Gentleman</i>	Master Bertie Coote.
	Bradford & Abrahams.
	A. West.
	Miss Marian D'Auban.
	Miss Clara Fisher.
	Mr. Ross.

27th. Covent Garden. First Performance.

VALENTINE AND ORSON.

<i>Pantomime</i>	by Mr. F. C. BURNAND.
<i>Aluminium</i>	Mr. Byrnes.
<i>The Genius of the Shield</i>	} Mdlle. Julic.
<i>Pacolet</i>	Miss Maude Howard.
<i>The Green Knight</i>	Mr. F. Barsby.
<i>The Quicksilver Imp</i>	} Little Wieland.
<i>Oberon</i>	Miss Traice.
<i>Titania</i>	Miss Collinson.
<i>King Pippin</i>	Mr. J. G. Taylor.
<i>Prince Henry</i>	Miss Amy Fanchette.
<i>Prince Hausey</i>	Miss Gertrude Wynne.
<i>Sir Valentine</i>	Miss Victoria Vokes.
<i>Orson</i>	Mr. Fred Vokes.
<i>Mr. Bear</i>	Mr. W. Buck.
<i>The Little Bear</i>	Master C. Lauri.
<i>Mrs. Bear</i>	Mr. H. Boleno.
<i>Hugo</i>	Mr. Fawdon Vokes.
<i>Eglantine</i>	Miss Jessie Vokes.
<i>Agatha</i>	Miss Bessie Sanson.
<i>Princess Florimunda</i>	} Miss Clara Ashley.
<i>Clowns</i>	Mr. Harry Payne.
	Mr. Charles Lauri.
<i>Harlequins</i>	Mr. Melbourne.
	Mr. Talbot.
<i>Pantaloons</i>	Mr. Tully Louis.
<i>Policeman</i>	Mr. Gurney.
<i>Columbines</i>	Miss K. Rogers.
<i>Harlequina</i>	Miss A. Phillips.

27th. Princess's. Revival.

THE FOOL'S REVENGE.

Romantic Drama, by TOM TAYLOR.

<i>Bertuccio</i>	Mr. Edwin Booth.
<i>Galeotto Manfredi</i>	Mr. Wm. Redmund.
<i>Guido Malatesta</i>	Mr. John Beauchamp.
<i>Baldassare Torelli</i>	Mr. F. Charles.
<i>Gian Maria Orlando</i>	Mr. P. C. Beyerley.
<i>Serafino dell'Aquila</i>	Mr. Chas. Cartwright.
<i>Ascanio</i>	Mr. John Gardiner.
<i>Ginevra</i>	Miss Violet Temple.
<i>Francesca Bentivoglio</i>	Mrs. Hermann Vezin.
<i>Fiordelisa</i>	Miss Gerard.
<i>Brigitta</i>	Mrs. Lyons.

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Illustrated by
T. WALTER WILSON.

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Dramatic Notes

AN

ILLUSTRATED YEAR-BOOK

OF

THE STAGE

WITH FORTY-TWO

SKETCHES OF SCENES AND CHARACTERS

By T. WALTER WILSON

1881—1882

THIRD YEAR OF ISSUE



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DAVID BOGUE.

February, 1882.

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Dramatic Notes.



MISS ELLEN TERRY IN *The Cup.*

JANUARY.

The Cup.—*The Money-Spinner*.—Death of Mrs. Bateman.—*Lola*.—Death of Mr. Sothern.—*Brave Hearts*.—*La Belle Normande*.—*Divorce*.

THE first production of the New Year was, auspiciously enough, the Poet Laureate's tragedy of *The Cup*, which was acted for the first time on Monday, January 3rd, at the Lyceum Theatre. The audience assembled on the night of the first performance of Mr. Alfred Tennyson's piece was, perhaps, one of the most brilliant that has ever been gathered together in a theatre. Plutarch's treatise, "De Claris Mulieribus," is the work on which *The Cup* is founded. It relates how a priestess of the Temple of Artemis, wife of a Galatian lord, was loved by another nobleman of the country, who, for love of her, killed the husband. She thereupon devoted herself to vengeance, and, pretending to yield to the love of her husband's murderer, poisoned the sacred cup out of which it was part of the marriage ceremony that the

newly made spouses should drink. From the dramatic material thus furnished several plays have been written, the best known of which is the *Camma* of Giuseppe Montanelli, in which Ristori created one of her greatest successes. There is a German play on the same subject, and Corneille also wrote a tragedy entitled *Camma*. We need not here describe how Mr. Tennyson has handled his theme, suffice it to say that his play proved highly successful, and was acted for over four months, until the Irving-Booth performances interrupted its run. There are many fine passages in the tragedy, notably that in the first act where Synorix, half in meditation, half in remembrance, recalls his first vision of the priestess, and again in the second act, where Camma makes the invocation to Artemis. But Mr. Tennyson is idyllic rather than dramatic; his charming song, rendered so pathetically by Miss Ellen Terry, to the accompaniment of Mr. Hamilton Clarke, deserves to be recorded:—

“ Moon, on the field and foam,
 Moon, on the mount and the wold,
 Moon, bring him home! bring him home!
 Safe from the dark and the cold.
 Home, sweet moon bring him home,
 Home, with the flock to the fold,
 Safe from the wolf!”

Miss Terry bore herself with grace and marked effect in the difficult classical dresses, and otherwise fully realised the *Camma* of Mr. Tennyson, whilst Mr. Irving gave a graphic and picturesque delineation of Synorix. Mr. Terriss was manly and artistic as Sinnatus. The scenery used in *The Cup* was extremely beautiful. The tableau on which the curtain rises, an afternoon view with the city of Galatia in the distance, painted by W. Telbin, was a triumph of scenic art. To the plastic had been added the pictorial in the embellishment of the stage, and in this scene actual bas-reliefs adorned the plinths and pedestals of the solidly-built steps leading to the Temple of Artemis, the interior of which, as shown in the second act, was one of the most magnificent spectacles that we have seen. It was designed by Mr. James Knowles, Editor of the *Nineteenth Century*, and executed under his direction by Messrs. Hawes Craven, W. Cuthbert, and Arnott. The ritual, grouping, and costumes for the production were arranged solely by Mr. Irving, aided by information from Mr. A. S. Murray, of the British Museum.

The next event of importance during this month occurred on the 8th, at the St. James's Theatre, when Mr. A. W. Pinero's

two-act comedy-drama, *The Money-Spinner*, was produced. It was acted for the first time on the stage on Friday, November 5th, 1880, by Mr. Wm. Duck's travelling company, at the Prince's



MR. HENRY IRVING IN *The Cup*.

Theatre, Manchester, on which occasion the Editor of these notes telegraphed to London the news of the success which the piece then obtained. The plot of *The Money-Spinner* is briefly this: The young lady from whom the play takes its title is a

daughter of Baron Croodle, an adventurer and the keeper of a gambling den in Paris, and because of her proverbial "luck" at card-playing, the girl has received the sobriquet of "The Money-Spinner." She has married the manager of a cotton firm at Rouen, who, during his employers' absence, has embezzled ten thousand francs. To save her husband from disgrace, "The Money-Spinner" invites a former lover, Lord Kengussie, to play cards with her, hoping to win from him the required sum. But luck is against her, and by a sudden impulse she is tempted to cheat her opponent. This she is doing successfully, when stopped by Jules Faubert, who, disguised as a clerk, is in reality a detective employed to watch Harold Boycott, the embezzler. For the sake of the love he once bore her, Lord Kengussie forgives the woman, and supplies her husband with the money necessary for him to cover his defalcations. The constructive ingenuity and keen dramatic perception of Mr. Pinero cannot be too highly commended, for he contrived to make a play full of interest out of material which in less skilful and experienced hands would have become simply repulsive. The sympathy of the audience is gained for Baron Croodle, a vile brandy-drinking old scamp ; for Harold Boycott, an embezzler ; and for his wife, a would-be thief ; whilst Faubert, the detective, who has simply done his duty, is nearly kicked out of the house because he has done that duty. However, *The Money-Spinner* is certainly one of the best and most successful of the too few original modern plays, and was but a forerunner of the success to be earned later on in the year by two other pieces from the pen of the same author. The charm of Mrs. Kendal as Millicent Boycott cannot be exaggerated, and Mr. Kendal's quiet, gentlemanlike impersonation of Lord Kengussie will not easily be forgotten. The Dorinda Croodle of Miss Kate Phillips was a bright, spirited performance, and Mr. Mackintosh gave a clever character-portrait of the detective. Mr. John Clayton acted Harold Boycott, and Mr. Hare once more added to our stage a personation showing what an admirable artist he is. We may note that an additional first act to *The Money-Spinner*, in which the Baron figures prominently at his gambling-den, was added to the play last spring, and produced at the Theatre Royal, Northampton, on March 14th.

We regret to have to record the death of Mrs. Bateman, who expired after a sudden and severe illness, on January 13th. The wife of the late Mr. H. L. Bateman, and at the time of her

death the manageress of Sadler's Wells Theatre, she was highly respected and deeply regretted by all who knew her.

On Saturday, the 15th, a new and original comic opera, in



MR. WILLIAM TERRISS IN *The Cup*.

two acts, entitled *Lola*; or, *the Belle of Baccarato*, was introduced at the Olympic Theatre; the music, by Antonio Orsini, being very pretty, but, unfortunately, weak in the orchestration. The action of the piece, too, was not brisk enough, and the

opera met with but slight support from the public, so that it is unnecessary to detail its plot here.

The name of Edward Askew Sothern must be added to the death-roll of the month. He died, regretted by a large circle of friends and admirers, on the 20th of this month, at his residence, Vere Street, Oxford Street. He was born on April 1st, 1826, and buried at Southampton Cemetery on Tuesday, January 25th, 1881.

Brave Hearts, a domestic drama in two acts, by Arthur Matthison, was produced at the Criterion Theatre on January 24th. The clever little piece proved a welcome relief to the entertainments produced at that theatre, and was played with considerable success for many weeks.

At the Globe Theatre on the 26th of this month an adaptation entitled *La Belle Normande* was brought out. It was written by Messrs. Alfred Maltby and R. Mansell, the music being by MM. Vasseur and Grevé. It did not, however, attain much success.

Le Papa de l'Avocat is the original of Mr. Robert Reece's comedy called *Divorce*, which was first acted at the Vaudeville Theatre on January 29th. Mr. Reece's play dealt with a risky and unsympathetic story, but his work was done as cleverly as possible. Mr. Thomas Thorne gave a true bit of character-acting as Samuel Buckham, and Mr. J. G. Grahame displayed freshness and spirit as the briefless barrister. But from Miss Lydia Cowell came the best and most touching performance in the play. Though only on the stage for a few minutes, she moved all hearts and won the sympathy of the audience by her admirable portrayal of a flower-girl.

II.

FEBRUARY.

The Colonel.—*Masks and Faces* at the Haymarket.—*Peggy*.—*Gentle Gertrude*.—*Coalition*.

On Wednesday, February 2nd, *The Colonel* was produced for the first time at the Prince of Wales's Theatre. This three-act comedy is founded by Mr. F. C. Burnand on *Le Mari à la Campagne*, but in reality he is very little indebted to the French play, as his piece is more than nine-tenths original. A version of *Le Mari à la Campagne* by Morris Barnett, entitled *A Serious Family*, was produced many years ago, and is well known to playgoers. To this Mr. Burnand owes nothing. His hypocrite is entirely different to and

more cleverly drawn than Aminadab Sleek. For purposes of record and reference we may relate the plot of *The Colonel*. The once happy home of Richard Forrester is made miserable through the invasion thereof by a rascally professor of the Beautiful in Art named Lambert Streyke, who contrives to bring about a coolness between Forrester and his young, beautiful, and rather weak-minded wife. The impostor also manages to fascinate and entirely rule the vulgar and foolish mother, Lady Tompkins, the relict of a city alderman. The crafty "professor" hopes to inveigle the widow, who is rich, into marrying him, and he is also eager to

secure the hand of Forrester's sister and ward, Nellie, for his nephew, Basil Gior-
gione, who has been a druggist's assistant, but who, at the instigation of his uncle, passes as an artist of the "consummate"

kind, and paints hor-
rible daubs which the two infatuated women believe to surpass the paint-
ings of Cimabue and Giotto. The result of this unhappy state of things is easily guessed. Denied happiness at home, Forrester seeks pleasure elsewhere. He is continually going on pretended fishing excursions, but his angling really means his putting up at a West-End hotel, assuming the



MRS. LEIGH MURRAY AND MR. BEERBOHM-TREE.
(*The Colonel.*)

name of Fisher, and carrying on a flirtation with a handsome and coquettish widow, Mrs. Blyth. The discovery of this state of things by the indignant Lady Tompkins and her daughter Olive happily puts a stop to the very equivocal relationship of Mrs. Blyth and Forrester. The *deus ex machina*, who eventually sets things right and restores peace and happiness to the distracted household, is a certain Colonel Woottweell W. Wood,

of the United States' cavalry. The Colonel, a friend of Forrester's, kindly but gravely remonstrates with him on the score of his compromising flirtation with the dashing widow, who eventually turns out to be an old and fondly-loved flame of his own. He discovers that the professor of the Beautiful, and his nephew, are arrant knaves and cheats, and that, while pretending to be ascetics as well as æsthetes, scorning the flesh-pots of Egypt, they are in truth gross Sybarites, who gorge heavy suppers at the establishment of an Italian restaurateur, one Romelli, with whom they have run up a long bill. The



MISS MYRA HOLME AND MISS AMY ROSELLE.
(*The Colonel.*)

Colonel succeeds in unmasking this brace of impostors and they are ejected ignominiously from Forrester's house. The estranged wife and husband become reconciled, Lady Tompkins repents her follies, Nellie Forrester is united to her real sweetheart, and the Colonel is married to his old flame, Mrs. Blyth, to whom he has been all along passionately attached. Whether the exact moral to be deduced from such a piece be good is an open question and one about which there has been much discussion. The comedy is one of the smartest and most brilliant that has ever been written by Mr. Burnand. It is certainly a great success, and since its first production has been played

upwards of three hundred and forty-two times in succession at the pretty little Prince of Wales's Theatre. It has been acted by two companies in the provinces, in the first of which the Colonel was impersonated by Mr. Edgar Bruce, and in the other by Mr. Charles Collette. Mr. Eric Bayley has also taken the play to America, where its success has been equally gratifying. As is well known, Mr. C. F. Coghlan plays the Colonel in London, and his impersonation deserves the very highest praise. Lambert Streynke was originally acted by Mr. James

Fernandez and afterwards by Mr. H. Beerbohm -



MR. AND MRS. BANCROFT.
(*Masks and Faces*.)



MR. COGHLAN AND MISS GRAHAME.
(*The Colonel*.)

Tree. Our first picture represents Mr. Tree preparing for his lecture in art, and in the second drawing are sketched Miss Amy Roselle as Mrs. Blyth, and Miss Myra Holme as Olive. The third drawing shows us the meeting between Mr. Coghlan as the Colonel, and Miss Cissie Grahame as Nellie.

One of the most important revivals of the year was *Masks and Faces*, by Messrs. Tom Taylor and Charles Reade, which was put on the stage of the Haymarket Theatre, under the management of Mr. and Mrs. Bancroft, on the 5th

of this month. It was originally acted at the Haymarket Theatre in 1852, when the cast included Mrs. Stirling as Peg Woffington, Mrs. Leigh Murray as Mrs. Triplet, Mr. Leigh Murray as Sir Charles Pomander, and Mr. Benjamin Webster as Triplet. It was revived at the Prince of Wales's Theatre six years ago, when Mr. and Mrs. Bancroft filled respectively the *rôles* of Triplet and Peg Woffington. They were supported on that occasion by Mr. Coghlan as Sir Charles Pomander, Mr. Archer as Ernest Vane, Mr. A. Wood as Colley Cibber, Mr. Teesdale as Quin, Miss Maggie Brennan as Kitty Clive, and Miss Ellen Terry as Mabel Vane. The present revival was in every way successful, and the performances lasted for one hundred and eight nights. The play was most admirably and artistically mounted and dressed, the splendid costumes being from designs by the Hon. Lewis Wingfield. Mr. Bancroft again gave his effective rendering of the character of Triplet, and Mrs. Bancroft repeated her pathetic and touching impersonation of Peg Woffington. Our picture represents the scene in Triplet's garret, where Peg Woffington comes to feed the half-starved children, and makes them once more happy

and joyous by insisting that Triplet shall play on his fiddle whilst she dances for their amusement. Miss Marion Terry played Mabel Vane, the simple, confiding, truthful wife, which part it will be remembered was acted at the Prince of Wales's Theatre by her sister. A more varied note of pathos is required for the character than Miss Marion Terry possesses, and though she acted with due simplicity and truth, the spectator who remembers the former revival cannot but feel the loss of her accomplished sister. Our second sketch is taken from the scene where Mabel Vane bursts in and surprises her husband and his gay assembly.



MISS MARION TERRY.
(*Masks and Faces.*)

On Monday, the 14th of this month, *Peggy*, a new and

original drama in three acts, by Joseph Mackay, was produced for the first time at the Royalty Theatre. Peggy, the heroine of the piece, has been brought up at Saffron Hill, and, like many other unfortunate young women, has fallen in love with an Italian organ-grinder of the most depraved and abandoned type. Peggy turns out to be the daughter of a gentleman and is reclaimed by her grandfather, who pensions the Italian on the very sensible condition that he shall not again speak to the young lady, who is then seen in refined society. She receives a proposal from an excellent young nobleman, Ronald Scowry, but her heart remains true to the scamp of an Italian, who has been forging her grandfather's name to cheques, and now comes to make Peggy give him fifty pounds. Her only means of raising money is by selling a diamond necklace given to her that day, and she quits her home to take the jewels to a public-house in Drury Lane, which is kept by an old Irishwoman with whom she had lived when a child. Here she lingers for six months. Her Italian, however, has been engaged in a neighbouring public-house, and has married his employer, whereupon Peggy dies of grief. Miss Kate Lawler (who has now retired from the stage) represented the heroine, whilst Mr. Edward Righton played the part of a doctor, and Mr. Frank Cooper gave an extremely clever character sketch of the Italian. We may remark that the acting rights of this drama have been secured for Miss Alleyn, who will play in the piece during her coming tour.

At the Alexandra Theatre, Liverpool, on the 21st of this month, *Gentle Gertrude*, a new melodramatic musical satire, in one act, by Mr. T. Edgar Pemberton, was played. The little piece was intended as a satire upon the old style of melodrama, and was fairly successful. Mr. T. Anderton supplied the



MISS ALLEYN.

music, and Mr. and Mrs. Edward Saker played the principal parts.

On the 28th of the month a new and original comedietta entitled *Coal-iton*, by Messrs. Thos. H. Hardman and Herbert North, was acted at Mr. Wilson Barrett's superb Grand Theatre, Leeds. The plot turns upon the extraordinary mistakes arising out of matrimonial advertisements. The dialogue was unusually bright, and some of the situations were exceedingly funny. Mr. Fred Desmond, Mr. W. H. Day, and Miss Rosie St. George were all capital in their parts. *Coal-iton* is altogether a most pleasing and attractive little work, and a great deal better than the ordinary class of "playing-in" pieces.

III.

MARCH.

Tom Pinch.—*Michael Strogoff*.—*A Lyrical Lover*.—*The Stores*.—*Romeo and Juliet at the Court*.—*Jeannie, Jeannette, and Jeanneton*.—*Young Dick Whittington*.—*The Corsican Brother-Babes in the Wood*.

Tom Pinch, a new comedy in three acts, adapted from *Martin Chuzzlewit*, by Messrs. Joseph Dilley and Lewis Clifton, was produced at the Vaudeville Theatre on March 10th. This is not by any means the first time that Charles Dickens' novel has been adapted to the stage. There was the famous version at the Lyceum in 1844, then under the management of the Keeleys, when Mrs. Keeley was inimitable as the boy Baily. Mr. Keeley was, of course, Sairey Gamp, Frank Matthews was Pecksniff, and Sam Emery acted Jonas Chuzzlewit. Another version was also produced in 1844, at the Strand Theatre, when the parts of Pecksniff and Sairey Gamp were doubled by an actor named Hall. There was also the adaptation made famous by the acting of John Clarke as the gin-drinking nurse. In Messrs. Dilley and Clifton's play, Pecksniff, acted by Mr. William Farren, was made the central character of the piece. As a comedy, or indeed as a dramatic work of any kind, *Tom Pinch* does not merit serious consideration. It was, in fact, an excuse for the appearance on the stage of a few of the characters from *Martin Chuzzlewit*. Mr. Thomas Thorne appeared as Tom Pinch, and Miss Kate Bishop and Miss Lydia Cowell played Mary Graham and Ruth Pinch respectively.

On the following Monday, March 14th, *Michael Strogoff*,

adapted from the French of MM. d'Ennery and Jules Verne, by Mr. Henry J. Byron, was brought out at the Adelphi Theatre. As the play has long since been withdrawn from the public, and as, no doubt, its story is widely familiar, there is no need to relate its plot here. The piece, which was splendidly mounted, owed its success more to the elaborate stage pictures and mechanical effects introduced than to its literary merit. A gaily-dressed ballet, a procession of Bokharan warriors, and a number of horses, diversified the scenes. The picture of the battle-field after the walls of the telegraph office had fallen was skilfully composed and exceedingly realistic. The panorama along the banks of the Angura was extremely well painted, and the destruction of part of the city of Irkutsk was one of those scenes which always arouse the enthusiasm of impressionable persons. Here deference was made to modern discoveries, and the villain of the piece, being aware that petroleum exists in large quantities in the neighbourhood, turns a stream of it on to the river, down which the fierce flames travel unquenched. Mr. Charles Warner represented the hero in that robust manner which makes him so highly popular to a sympathetic audience, and Mrs. Herman Vezin gave tragic emphasis to the scenes in which she appeared. Mr. Byron himself appeared in the play as the English correspondent, John Blunt, and made a hit by his quiet humour and the quaint delivery of his witty sayings. Mrs. Bernard-Beere and Miss Gerard were also in the cast.

On the same evening there were two new one-act pieces produced in London. The first of these, entitled *A Lyrical Lover*, was written by Mr. H. Savile Clarke, and played at the Imperial Theatre. It has a simple plot, which turns on a mis-



MR. CHARLES WARNER.
(*Michael Strogoff.*)

understanding arising between two young people. The lady believes the poet to be a young man from the City, and he, in turn, fancies that she is a sort of Miss Kilmansegg, whereas she is very romantic, and an ardent admirer of a book of poems which he has published anonymously. She accidentally discovers who he is, and, in revenge, chaffs the sensitive poet till he flies off in a rage. She charms him back, however, and he, in turn, discovers that she had found out who he was, and turns the tables on her by proposing to her as the incarnation of all prosaic virtues. At last a reconciliation takes place; the young man makes love in earnest, and we are left with the understanding that the young lady will accept the lyrical lover. The pretty little piece was brightly and intelligently acted by Miss Ethel Hope and Mr. E. B. Norman.

The other piece played on the same evening was *The Stores*, a species of musical and dramatic absurdity, called a co-opera. The authorship of this piece was claimed by Messrs. Edward Rose and Augustus Harris, Signor Bucalossi being responsible for the arrangement of the music. The plot, which is of the slightest, is made the vehicle for a succession of tuneful choruses and solos, well rendered by a large company. Mr. Douglas Cox gave an exceedingly clever sketch, his singing being also excellent; and Miss Kathleen Corri appeared to considerable advantage in the only female part.

Romeo and Juliet, with Madame Modjeska as the heroine, was revived at the Court Theatre on March 26th. Madame Modjeska had previously acted the character at the Alexandra Theatre, Liverpool, on Saturday, September 4th, 1880, so that her representation of the character was not entirely fresh to English playgoers. The triumph which Madame Modjeska had made by her acting in *Heartsease* had prepared the audience for an admirable rendering of Juliet; but even few of the warmest admirers of the most refined and womanly actress of modern days had foreseen how much illumination Madame Modjeska would cast upon a play with every scene of which the theatre-goer and student is familiar. From the moment that Juliet, in her father's house, caught sight of Romeo as he stooped to pick up the fan which she had allowed to drop from her hand, and inclined towards him in an obeisance that confusion, surprise of the senses, and the instantaneous growth and overwhelming influence of her love, rendered trivial and scarcely graceful, it was obvious that the light of a clever and exquisitely feminine perception of the character had been brought to bear upon the

part. As the play proceeded, the conviction that a new revelation was to be afforded was confirmed. A score of beautiful and imaginative touches showed how much appreciative study had been bestowed on the character. The love scenes in the balcony were immured in delicious tones of tenderness, the rapture of which was enhanced by a slight break into something akin to badinage in the delivery of the lines commencing, "Oh! swear not by the moon," &c., or by figurative, if fragmentary, illustration such as was instanced in the singularly happy delivery of the line concerning the wanton bird,

"That lets him hop a little from her hand."

The process of lighting up the text was constantly manifest. In one scene, when by means of simulated tears Juliet coaxed

the nurse into relenting and delivering the jealously-guarded message from Romeo, the effect was almost magical. From first to last Madame Modjeska carried the audience with her in her performance, and her departures from precedent were not only pardoned but welcomed with acclamation. While stating these facts and dwelling upon the proofs afforded of intellectual appreciation and artistic power, we do not venture to affirm that her Juliet affords an instance of a complete interpretation. It has beauty and passion, the two supreme requirements. Passion,

indeed, is revealed at the very outset, and its influence never ceases to assert itself. Still the whole, amidst its tenderness and beauty, lacked that flavour of girlhood which is a chief characteristic of Juliet, rendering her the most exquisite conception to



MADAME MODJESKA AS JULIET.

which the drama has given birth. In the gentler scenes, moreover, Madame Modjeska exercised over the public a sway more irresistible than was felt in those which call for a display of tragic power. These, it must be owned, roused the public to warmest demonstrations. They had, however, no such fragrance as the earlier scenes possessed, were more conventional, and came short of being tragic. It is accordingly in parts, rather than as a whole, that the new Juliet extorts our admiration. It carries us away on no swollen river of emotion, but takes us down a pleasant stream, giving us time to admire the lovely scenery upon its banks. Thankful for Madame Modjeska's performance, and delighted with it, we yet fail to accept it as the realisation of a character concerning which almost every playgoer forms a distinct conception. The utmost enthusiasm attended the actress through her performance, and at the close of the stronger situations she was recalled before the curtain. Mr. Wilson Barrett's Mercutio had much freshness, and displayed genuine power. This was especially noteworthy in the dying scene, in which the contest of anger with failing vitality, and the overflow, even in the supreme moment, of the love of persiflage were admirably shown. The representation, moreover, was free from that over-exhilaration which has marred, or at least impaired, many previous performances of Mercutio. Mr. Forbes Robertson, in a superb Florentine costume, looked exceedingly well, and acted with much earnestness and passion. Unlike most Romeos, he conveyed the idea



MR. FORBES ROBERTSON AS ROMEO.

of being more in love with his adoration in the balcony scene than with his mistress, and the adoration was finely shown. Mr. John Ryder repeated his performance of the Friar, a piece of acting with which London has long been familiar.

Jeanne, Jeannette, and Jeanneton was brought out at the Alhambra Theatre on the 28th of this month. It was adapted by Mr. Robert Reece from a comic opera in three acts, originally produced at the Folies-Dramatiques about five years ago, the libretto of the original being by MM. Clairville and Dalacour, and the music by M. Paul Lacome. The piece sets forth the adventures in Paris of three young girls who happen to travel together in the same coach. They make a compact to meet after five years, and at the end of that time Jeanne has become known as Madame Dubarry, Jeannette has become a celebrated dancer, and Jeanneton is the keeper of a flourishing restaurant. The point of the play, however, is that all three are in love with the same personage, who is indifferently known as the Marquis de Noce and as La Ramée, a soldier in the Marquis' regiment. This gave an opportunity for the introduction of many gorgeous dresses and elaborate scenes. Two splendid ballets, in which the Alhambra favourites Madame Pertoldi and Mdlle. de Gillert appeared, were also added to the attractions. Miss Constance Loseby, Miss Alice May, and Miss St. Quinten played the principal parts.

Two new burlesques were played during the month. The first of these, *Young Dick Whittington*, by Mr. J. Wilton Jones, was produced at the Theatre Royal, Leicester, on the 14th. The second was written by Mr. George R. Sims, and entitled *The Corsican Brother-Babes in the Wood*. It first saw the light at the Royalty Theatre, Glasgow, on the 28th of the month. The first-named burlesque was represented by Messrs. Stimson and Dacroy's company, and the latter by members of Mr. Alfred Hemming's *Crutch and Toothpick* company.

IV.

APRIL.

Branded.—*Glass Houses*.—*The Belle's Stratagem* at the Lyceum.—*His Wife*.—*La Boulangère*.—*Seeing Frou-Frou*.—*Doctor Dora*.—*The Little Stranger*.—*A Wild Love*.—*Patience*.—*Mother-in-Law*.

A so-called new and original romantic and spectacular drama of sensational interest by Richard Lee, entitled *Branded*, was produced for the first time on Saturday, April 2nd, at the Princess's Theatre. The play was in a prologue and five acts, and was the medium for introducing a series of spectacular effects, in which nearly a score of horses took part, and in-

dulged in the most unlooked-for and surprising antics. The piece was an admitted failure, and was soon withdrawn from the stage.

A new play by the author of *Withered Leaves* and *Ruth's Romance*, called *Glass Houses*, was produced for the first time at the Prince of Wales's Theatre, Liverpool, on the 11th of this month. The author, unfortunately, cannot be complimented upon this work, which is of the very weakest possible description, and which failed signally, despite the clever acting of Mr. Fred. J. Stimson in the principal character.

On the 16th of the month came the revival at the Lyceum Theatre of Mrs. Cowley's comedy of *The Belle's Stratagem*, compressed into three acts. The interest of the revival centred

in the reappearance of Mr. Henry Irving as Dericourt, and the appearance of Miss Ellen Terry as Letitia Hardy. Perhaps the most interesting notes on the acting of Mr. Irving and Miss Terry in this play are found in the following extract from an article by Mr. Clement Scott published in *The Theatre* : — “Words fail me to express the singular charm and spell of the



MR. IRVING AND MISS ELLEN TERRY.
(*The Belle's Stratagem*.)

Letitia Hardy of Miss Ellen Terry. She is as Georgian in her comedy graces as before she was Pagan in her rites as the

priestess Camma. Entering heart and soul into the spirit of the play, she attacks it with a wilfulness and an *abandon* that are indescribable. She trips and floats through the scenes. There is no effort in anything that she does; and when she assumes the character of the hoyden it is in the finest spirit of refined and disciplined force. With every chance of exaggeration, the rein is never relaxed, and so captivating is the spirit of the artist that she makes the audience hold its breath to the point of tension, and is rewarded with the quick response of unrestrained applause. Equally charming is the temptation scene at the minuet; and when Miss Terry, mask in hand, floats, glides, and coquettes around the bewildered Doricourt, one's mind recalls the record of fascination in varied romance, and understands, possibly for the first time, what Circe might have done to Ulysses—how the fair-haired German nymphs of the Lorelei turned the heads of dreamy knights—how Undine weaved her spells—and how old Merlin collapsed under the influence of the wily Vivien. Unknowingly, Miss Ellen Terry is a poem. I can remember well when Mr. Henry Irving, in 1866, came up to London, comparatively an unknown man, and played Doricourt to the Letitia Hardy of Miss Herbert at the St. James's Theatre; and since then I have seen everything he has done, step by step, slowly but surely, mounting to his present firm and unassailable position. I can see him now, as I saw him fifteen years ago, seated on the bed in the mad scene, and the flats closing as he flung his wig into the air and obtained a climax. His Doricourt is a much better performance now—more thoughtful, more studied, in every way more complete. Underneath the thin veil of affectation assumed by the travelled fop you saw the man of good breeding and the man of heart. His polish was no mere veneer; his love for the woman who had enthralled him was obviously sincere. By minute touches, all instinct with humour, the mad scene has been worked up to a point of daring that astonished the audience, for few know or believe what a comedian Mr. Irving is. They sometimes fail to remember his Mr. Chevenix, his Digby Grant, his Jingle, and his pure comedy in the earlier scenes of *Richard III.*" Our picture represents the scene at the conclusion of the first act, where Letitia Hardy wilfully tries to disgust or confuse her lover by acting a hoyden.

A play called *His Wife*, written by Mr. H. A. Jones, and founded on Mark Hope's novel, *A Prodigal Daughter*, was produced at Sadler's Wells Theatre on the 16th. The piece

was written for the ostensible purpose of providing Miss Bateman with a character suitable to her capabilities, and as such secured success. It was capitally acted, and Miss Bateman portrayed the heroine with remarkable power and intensity.

La Boulangère, a comic opera in three acts, adapted from the French by Mr. H. B. Farnie, music by Offenbach, was produced at the Globe Theatre on the same evening. But the story was of indifferent character and the music uninteresting. Consequently the opera failed to receive a long lease of popularity, despite all that could be done for it in the way of a capital company, splendid dresses, and excellent stage management. *La Boulangère* was preceded by a new adaptation of *Le Roi Candaule* by Mr. Alfred Murray, entitled *Seeing Frou-Frou*. The work was neatly done, and the little play became a success.

On Easter Monday, April 18th, *Doctor Dora*, a new comedietta in one act, by Messrs. F. W. Broughton and Henry Pettitt, was played at the Garrick Theatre by members of Mr. Charles Wyndham's company. It has a plot of the very slightest description, but it is easily and gracefully written. An artist, Jack Dornton, having failed in getting his first picture hung at the Academy, has grown morose and bad-tempered, is surly, and cynical. But an angel of gentleness in the person of his cousin, Dora Sa-



MR. BARRINGTON AND MISS BRAHAM.
(*Patience.*)

vile, whom he has not seen for nine years, coming on a visit to their aunt, brings the artist to his senses, and, as may

be supposed, is engaged to be married to him when the curtain falls. Mr. Horatio Saker acted naturally as Jack Dornton, and Miss Florence Harrington played the heroine gracefully and well, with much artistic feeling and pathos. A farce by Mr. Joseph Derrick was represented on the same evening at the Alexandra Theatre, Liverpool. Called *The Little Stranger*, and relying for its fun upon the silly jealousy and unfounded suspicion of a weak-minded husband, it was in every way successful, and was well played by members of the Hanlon-Lees Company. Another piece, but of a different nature to the two preceding ones, was also produced on April 18th. Adapted from the German of W. von Hillern, *Die Geier-Wally*, called *A Wild Love; or, Eagle Wally*, this remarkably romantic and very wild drama in a prologue and five acts finds its chief interest in the strange doings and still stranger love of Wallburga Stromberg, otherwise known as "Eagle Wally," who, in the pursuit of her passion, goes through a series of hair-breadth escapes and adventures enough to make one's hair stand on end, thereby providing strong food for the lover of the sensational, and a good stirring part for clever Miss Linda Dietz.

On Saturday, April 23rd, a new and original æsthetic opera in two acts by Mr. W. S. Gilbert and Mr. Arthur Sullivan, entitled *Patience; or, Bunthorne's Bride*, was produced at the Opera Comique. The main idea of the piece is taken from one of Mr. Gilbert's Bab Ballads, called *The Rival Curates*, which details how Mr. Clayton Hooper, who had the reputation of being "the mildest curate going," was incensed to find that a neighbouring curate, Hopley Porter, was gaining credit for being even milder still; and how Hooper



MR. GROSSMITH AND MISS ALICE BARNETT.
(*Patience.*)

engaged minions to go and threaten to assassinate Porter if he did not curl his hair, play croquet, and indulge in other vanities, which Porter gladly enough consented to do, leaving to his rival the reputation for mildness which he had striven to gain. Wisely abandoning clerical themes, Mr. Gilbert made the two principal figures of his libretto rival poets of æsthetic fancies, and the piece is an elaborate satire on the fashionable craze of æstheticism. Its success is something wonderful, and it is even now a matter of great difficulty to obtain a seat to witness



Patience, Act II.

this delightfully fresh and charming work. It was transferred from the Opera Comique to the Savoy Theatre, on the occasion of the opening of the latter house under the management of Mr. R. d'Oyly Carte on October 10th, last year. Up to the end of December, *Patience* had been performed in London for two hundred and fifty-three consecutive times, having also been represented with extraordinary success throughout the provinces, and in the United States of America.

On the same evening a new farcical comedy in three acts was played for the first time at the Prince of Wales's Theatre, Liverpool. *Mother-in-Law*, written by Mr. George R. Sims, at once achieved a decided success. The plot arises from the complications into which a young gentleman unavoidably

falls through having written a play in which his future mother-in-law is the central figure, and which is accepted and about to be produced. He tries all manner of schemes to prevent his future relation from knowing of it, and with such good material in hand it is not to be wondered at that so clever an author as Mr. Sims has elaborated it so successfully. The play is full of fun, hearty, and spontaneous, from first to last. It was acted in London for the first time on December 31st, at the Opera Comique.

V.

MAY.

Othello at the Lyceum.—*The Member for Slocum*.—*Flint and Steel*.—*Juana*.—*The Shadow of the Sword*.—*Spoons*.—*Fair Sinners*.—*Butterfly Fever*.—*Welsh Rabbits*.—*Punch*.—*Coralie*.—*Foul Weather*.

The revival of *Othello* at the Lyceum Theatre on May 2nd deserves to be chronicled, for it was the commencement of the memorable engagement in which Mr. Irving and Mr. Edwin Booth alternated the parts of Iago and Othello, with Miss Ellen Terry as Desdemona. Our pictures represent Mr. Irving and Mr. Booth, each in the character of Iago, and Mr. Irving and Miss Terry in the council chamber scene at the conclusion of the first act.

The Member for Slocum, by Mr. Sims, is founded on *Le Supplice d'un Homme*, and was first acted at the Royalty Theatre on the 4th of this month. The plot is briefly this: Onesimus Epps, the member of Parliament for Slocum, is under the severe domination of his mother-in-law, Mrs. Jeffs, who compels him to advocate various eccentric forms of what are called "Woman's Rights." After making one of his speeches in the House, Epps walks along the Embankment, and meets a lady who



MR. IRVING AS IAGO.

congratulates him on his achievement and professes much admiration for his ability and character. Her name is Arethusa, her profession editor of the

“Woman’s Rights” paper, and she insists upon Epps calling upon her; it being, in fact, her desire to worry and annoy him as much as possible, because it was he who in former days used to beguile her husband from his home, and, she thinks, was instrumental in bringing about their separation. Some scenes which possess fair opportunities for evolving fun take place in Arethusa’s rooms in the Adelphi Terrace, where the unhappy legislator is kept while he anxiously desires to go and vote in an impending division. Here Miss Kate Lawler, as the heroine, acted with much spirit and vivacity. Mr. Arthur Williams was amusing as the worried member, and Miss Harriet Coveney made the most out of her part as Mrs. Jeffs.

On Friday, the 6th, a new and original eccentricity, entitled *Flint and Steel*, was played for the first time at the Alexandra Opera House, Sheffield, by Messrs. Stimson and Dacroy’s company. It is from the pen of that clever and versatile author, Mr. John F. McArdle, who, by describing it as an “eccentricity,” thereby does away with literary criticism. The plot shows the machinations of two matrimonial agents to obtain a rich heiress who has applied to them for a husband, each assuming various disguises to deceive his partner and himself gain the hand and money of the young lady. The various devices employed form a series of embroglios which, for the nonce, completely bewilder and astonish the audience, but which ultimately result in a conclusion at once surprising and satisfactory. The piece fulfils its avowed intention of causing laughter, which seems to be all that is expected in a comedy nowadays.

A new play called *Juana*, by Mr. W. G. Wills, was played at the Court Theatre on the 7th, with Madame Modjeska as the



MR. BOOTH AS IAGO.

heroine ; indeed, the piece was written specially for the Polish actress, and what little dramatic life it possessed was due to her acting. The heroine of the play appears in the first act as one Juana Esteban, a great Spanish lady of the fifteenth century, living in a castle near Toledo. Doña Juana has received into



MR. IRVING AND MISS ELLEN TERRY. (*Othello.*)

her castle a certain wounded knight, Don Carlos de Narciso, and nursed him—with the usual results. She has fallen in love with him and he with her. The lady, in spite of her love, hesitates about marrying, for she fears an hereditary or semi-hereditary family madness. In her doubt she appeals for advice to the new family confessor, Friar John, in ignorance of the fact that the friar has long though hopelessly loved her. He, knowing her passion, advises her very wisely to be happy, but

at the bottom of his heart he is far from sure that she will be made so by her marriage. And he is right. Don Carlos is a heartless Don Juan, and a very brutal one too. He finds an old love of his, Clara Perez, living in a curiously undefined position with Juana, and begins to be false to his wife from the very beginning. From the end of the first act onwards the whole interest of the piece centres in Madame Modjeska's acting, firstly of jealousy and then of madness. Juana is worked into fury by her husband's open infidelity and by the insolence of her so-called friend. Clara Perez insults her to her face, and narrowly escapes being struck in consequence. Don Carlos, who defends his paramour and behaves to his wife with cynical brutality enough to make Terso de Molina's Don Juan blush, is stabbed by her in an outburst of madness. Friar John takes the crime upon himself, and even contrives to give proof of his guilt in the ordeal by touch. He is about to be buried alive, when Juana finds her way—how or why we are not made to understand—to the crypt of his monastery, and saves him by confession. She herself escapes punishment by a death which is sudden and convenient. Madame Modjeska's best moment was at the end of the second act, when she stabs Don Carlos. Her fury during her short struggle with him, and her sudden fall into laughing madness immediately afterwards, were given with truth and taste. There was power in her acting of madness in the third act by the corpse of her husband. Mr. Forbes Robertson was picturesque as Don Carlos de Narciso. Mr. Wilson Barrett, who is sketched in our picture above, was dignified and manly as Friar John. The scenery, dresses, and stage



MR. WILSON BARRETT.
(*Juana.*)

arrangement were admirable throughout, but Juana not proving a great attraction, was soon withdrawn. It was afterwards.

altered into three acts and played at the Alexandra Theatre, Liverpool, on October 24th, as *The Ordeal*.

On Monday, the 9th, a drama in five acts, by Mr. James Buchanan, was produced for the first time on the stage at the Theatre Royal, Brighton. *The Shadow of the Sword*, as the play is called, finds its interest in the love of a conscript who has to fight against his will in the French army, and who is continually in peril. The piece is hardly likely to add to its author's reputation, as it is not well written and lacks action. On the same evening a two-act farcical comedy written by Mr. William Lowe, and entitled *Spoons*, was acted at the Gaiety Theatre, West Hartlepool, and met with a fair amount of success.

On the 16th a drama in three acts, adapted by Mr. F. M. Paget from the French, was presented for the first time on the stage at the Prince of Wales's Theatre, Birmingham. Now called *Fair Sinners*, but played under the title of *Desperate Women* on the 2nd of the month at the Theatre Royal, Wolverhampton, when it was in four acts instead of three, the plot of the play lies in the determination of two soiled doves to advance the worldly interests of their children, and from this a series of startling situations and incidents arise. That finished actress, Miss Florence Cowell, played with force and earnestness as Rose Marquis, and Mr. Paget was effective and powerful as Regis.

Butterfly Fever, an adaptation by Mr. James Mortimer of a piece called *La Papillonne*, by Sardou, which the writer of the new version had previously adapted under the title of *A Gay Deceiver*, was successfully produced on the 17th at the Criterion Theatre. The comedy, if slight and farcical, is ingenious, and in parts amusing. The hero, Montague Leyton, is one of the "butterfly" husbands who is bored by the tranquil pleasures of domesticity, and seeks adventures away from his own home. His wife has gone to live in a house which Leyton has taken for her in the country, and to this very place he comes in pursuit of an Italian lady who has passed the doors of his club in town, and attracted his volatile fancy. In reality the person whom he mistakes for the Italian's maid is a young aunt of his wife's, Mrs. Grace Harrington, bound for the same house; and she sets herself the task of curing the erratic proceedings of her niece's husband. She leads him blindfolded about his own house, making him believe that she is aiding his adventures, keeps him on a balcony when a violent snowstorm is coming down, and throws him into the way of an exceedingly violent and fire-eating military man

who is in love with her, and, not knowing Leyton, supposes that he is a rival. The tables are also turned on the butterfly, for he leaves his hat on a table in his wife's boudoir, and not recognising the room when he returns to it (he has fancied himself to be in the house of the fascinating Italian), he grows extremely jealous of the owner of this article until at length he discovers that it is his own. With Mr. Wyndham as Montague Leyton the bustle and vivacity of the scenes were admirably maintained.

A new little one-act piece, by Messrs. Knight Summers and Robert Reece, was brought out at the Folly Theatre on

May 21st, with Mr. Toole in the principal part. It was called *Welsh Rabbits*, and was fairly successful.

Punch, a new and original domestic comedy by Mr. Henry J. Byron, was played at the Vaudeville Theatre on the 26th. Though there was good material in the play, the effect, on the whole, was unsatisfactory. The hit of the piece was made by Mr. David James, of whose acting *The Stage* remarked:—"As played by Mr. James it is vigorous, true, and hearty. As a piece of realistic character-painting, Professor Mistletoe stands out as an



HERR BARNAY.
(*Julius Caesar.*)

unexaggerated portrait amid surroundings of caricature. It is notable how admirably sustained is this impersonation. Mr. David James is a perfect artist in his line, for he really imper-

sonates, never for a moment is he out of the character ; the cheeriness, warm-heartedness, and noble honesty of the man beams out in every tone, gesture, and movement. The pathos is thoroughly manly and natural to the character ; there is no claptrap nor maudlin sentiment introduced. The quiet unobtrusive way in which he tells how he and his brother parted, when boys, outside the workhouse to seek their fortune, was most admirably given ; while his emotion at having to part from his adopted daughter so soon after her return from the school where he had placed her to receive a 'good eddication' was portrayed in all that rugged fortitude which is a characteristic of the right-principled English poor under sorrow and misfortune. Alice Merton is one of the most womanly women Byron has ever sketched, and the part was presented with admirable truth and grace by Miss Kate Bishop."

An adaptation of M. Delpit's drama, *Le Fils de Coralie*, was produced at the St. James's Theatre on the 28th, under the title of *Coralie*.

A melodrama in five acts, by Mr. C. W. Somerset, was played at the Royalty Theatre, Glasgow, on the 30th of this month. Entitled *Foul Weather*, it was skilfully constructed and admirably written, and was founded on Miss Braddon's novel, "The Captain of the Vulture."

On the same date the Saxe-Meiningen company appeared for the first time in London at Drury Lane Theatre, representing *Julius Cæsar*, with Herr Barnay as Mark Antony, of whom our artist has drawn a character sketch.

VI.

JUNE.

Frou-Frou at the Princess's.—*Waiting Consent*.—*Society* at the Haymarket.—*The Comedy of Errors* at Liverpool.—*The Great Mogul*.—Death of Mr. Charles Dillon, and of Mr. William Belford.—*Too Late*.

The first new piece of the month was an adaptation by Mr. J. Comyns Carr of MM. Meilhac and Halévy's *Frou-Frou*. The adaptation was originally produced under the title of *Butterfly*, at the Gaiety Theatre, Glasgow, on September 12th, 1879, and in it Miss Ellen Terry sustained the principal character. In the present representation of *Frou-Frou* at the Princess's, on June 4th, the heroine was played by Madame Modjeska, and of her impersonation of the part

the clever critic of *The Observer* wrote as follows:—"That there are fine passages in Madame Modjeska's performance, moments alike of inspired passion and irresistible charm, may be freely granted. In the scene, for example, where the thoughtless woman awakes to a sense of her unworthy position in her own household, and fans into a flame her foolish jealousy, Madame Modjeska succeeds in working her audience up to a pitch of genuine enthusiasm. But she misses what seems to us the true keynote of the character—the note which the late Mlle. Desclée struck so far more naturally and distinctly than do any of her successors in the part, Madame Bernhardt included. That which distinguishes this hapless heroine from others who similarly sin and suffer upon the stage is surely the girlish frivolity of disposition upon which she herself, as well as those around her, constantly insist, as an integral part of her nature. Spontaneity is the very essence of Gilberte's youthful carelessness, her reckless dislike of all things serious, her frank confession by word and deed that she is capable of nothing better than devotion to dress and dissipation. But there appears to be nothing spontaneous about this Gilberte's flippancy. She is a woman throughout, and never for an instant an irresponsible child, daring in her ignorance and unconscious in her coquetry towards father, sister, and all around her. Thus the significance of a most original study of character is lost, and all that is left is the opportunity for the display of tragic emotions, such as frenzied rage and jealousy and despair. Of this opportunity, however, Madame Modjeska avails herself, as has been said, with unmistakable power. Gilberte's restless struggle to command herself while her jealousy of Louise is gradually overcoming her is worked out with wonderfully skilful and effective detail. Her frantic appeal to De Sartorys before the duel is most eloquent in its earnest self-abandonment; her death is tender and touching. But these things, though they are worthy of all praise, do not realise for us the strange and essentially feminine combination of idle thoughtlessness and strong will, of giddy selfishness and general impulse, of surface emotion and capability for earnest passion which go to make up MM. Meilhac and Halévy's delightful creation. They do not, in fact, give us *Frou-Frou*."

Waiting Consent, a one-act comedietta by Miss May Holt (Mrs. R. Fairburn), was produced at the Folly Theatre on the 6th of this month. It is a bright little play, with a simple plot.

The Hon. Tom Hartley is on a wedding trip with his wife Grace, lately an actress. Pending the consent of Tom's father to the union, the marriage is kept secret. Meanwhile an old and fervent suitor of Grace's, Jack Aylmer, discovers her at the hotel where the young couple are staying; and, believing her to be still single, makes desperate love to her. The Hon. Tom interrupts, a row ensues, and the necessity for secrecy as to the wedding makes explanation impossible, and confusion is the result. A telegram arrives with the father's consent to the marriage, and matters are cleared up. The dialogue was sharp and witty, and Mr. E. D. Ward distinguished himself by his careful playing as Jack Aylmer.

The late Mr. T. W. Robertson's comedy, *Society*, was revived at the Haymarket on the 11th, with Mr. Bancroft in his popular impersonation of Tom Stylus, and Mr. Arthur Cecil as Lord Ptarmigant.

On Monday, June 13th, Mr. Edward Saker presented, at the Alexandra Theatre, Liverpool, his fourth Shakespearian revival—he having given, at the same theatre, in 1876, *The Winter's Tale*; in 1878, *Much Ado About Nothing*; and in 1880, *A Midsummer Night's Dream*. For his fourth revival he chose *The Comedy of Errors*, which was placed upon his stage in a most complete and satisfactory manner. By altering the piece from five to three acts, of one scene each, a considerable advantage was obtained, by making it play quickly and without that tediousness generally attendant upon Shakespearian productions. The two Dromios were admirably represented by Mr. Lionel Brough and Mr. T. F. Doyle, whilst the two Antipholuses found efficient actors in Mr. Charles Vandenhoff and Mr. Frank Rodney. The picturesque dresses for the occasion were designed by the Hon. Lewis Wingfield, and the beautiful scenery was painted by Mr. John Brunton. Mr. Saker was, through illness, prevented from playing.

Two pieces of unimportance were produced at the Royalty Theatre on June 23rd. The first of these was a comic opera, in two acts, entitled *The Great Mogul*, by Messrs. Edward Oxenford and W. M. Meadows. The second piece was a one-act drama, by Mr. James Schonberg, called *Let Not Your Angry Passions Rise*.

Much sorrow was felt in theatrical circles by the announcement of the death of Mr. Charles Dillon, which occurred on June 24th. A brief memoir of this admirable actor may not be out of place in these pages. Mr. Dillon was born at

Diss, Suffolk, in 1819. Prior to his appearance on the metropolitan stage he had made a considerable reputation as an actor in the legitimate drama in Dublin, Manchester, Liverpool, and Edinburgh. His first appearance in London took place at Sadler's Wells Theatre, on Monday, April 21st, 1856, when he played the title rôle in the drama of *Belphegor*. In September of the same year he entered upon the management of the Lyceum Theatre, which he opened with a revival of *Belphegor* and a burlesque by William Brough, entitled *Perdita; or, The Royal Milkmaid*, in which Mr. J. L. Toole played Antolycus, Miss Marie Wilton (Mrs. Bancroft) acted Perdita, Miss Woolgar appeared as Florizel, and Mr. William Brough played Polyxenes. On Thursday, October 16th of the same year, and at the same theatre, Mr. Dillon sustained the character of D'Artagnan on the occasion of the first performance of *The Three Musketeers*, adapted by Messrs. Dillon, Charles Rice, and the late Augustus Harris, from M. Dumas' novel, *Les Trois Mousquetaires*. On Monday, November 10th, following, he played Claude Melnotte in *The Lady of Lyons*, and on December 1st acted Othello in a revival of Shakespeare's tragedy at the Lyceum. In the first performance of Dr. Westland Marston's drama, *A Life's Ransom*, on February 16th, 1857, at the same theatre, he performed the part of Lord Riverdale, and on March 13th acted Virginius in the tragedy of that title. On the 27th of the same month he performed Hamlet for the first time in London. On April 2nd, 1857, the last night of his season at the Lyceum, he acted Richelieu. During the same month he appeared at Drury Lane in that character, and in the parts of *Othello* and *Hamlet*. The following year (1858) he again rented the Lyceum Theatre, and on January 20th produced there a drama by Leigh Hunt entitled *Love's Amazements*, in which Mr. Dillon played the part of Captain de la Rousse. On Monday, February 1st of the same year, in a play by Dr. Westland Marston, then first performed, entitled *A Hard Struggle*, he sustained the character of Reuben Holt. The same month Mr. Dillon played the parts of Rover (*Wild Oats*) and Iago (*Othello*). On Thursday, February 25th, 1858, he performed, for the first time in London, Macbeth, Miss Helen Faucit (Lady Theodore Martin) sustaining the part of Lady Macbeth. On Monday, March 22nd, 1858, Mr. Dillon performed, for the first time before the London public, Louis XI., on the occasion of a complimentary benefit given by the company to himself and Mrs. Charles Dillon. From 1858

to 1860 Mr. Dillon was fulfilling various engagements as a "star" actor, in the provinces and elsewhere. He reappeared in London, Monday, February 6, 1860, at Drury Lane Theatre, as William Tell, in the tragedy of that title. After an absence of several years, during which Mr. Dillon had made the tour of the world, on Monday, February 17, 1868, at Sadler's Wells Theatre, he presented the character of King Lear. The part was one in which he had not acted in London previous to his departure for Australia, and therefore the performance was quite new to playgoers. It was considered successful. At the same theatre during the same year he played a round of Shakespearian characters and appeared also as Richelieu. In the spring of 1869 Mr. Dillon fulfilled an engagement at Drury Lane, playing his usual parts in the higher drama. In March of the same year, in *The Man of Two Lives*, the second play adapted for the English stage from Victor Hugo's *Les Misérables*, he sustained the part of Jean Valjean. On Saturday, August 16, 1873, in a revival of *Manfred* at the Princess's Theatre, he appeared in the character rôle. Since the above date Mr. Dillon has played but seldom in London. On Saturday, September 28, 1878, however, he reappeared at Drury Lane Theatre as Leontes in a revival of *A Winter's Tale*. The last time that he acted here was on December 7th, when he played Shylock in *The Merchant of Venice*. A portrait of him in that character appeared in the first number of this annual. The last new play in which Mr. Dillon appeared was written by Mr. W. G. Wills, entitled *Bolivar; or, Life for Love*, and was produced at Dublin on November 3rd, 1879.

We regret also to have to record the death of Mr. William Belford, which took place at Brighton on the 3rd of this month. Mr. Belford was born at Easton, near Bristol. He made his first professional appearance on the stage at the Adelphi Theatre, Glasgow, in 1847, as Sir Thomas Clifford in *The Hunchback*, having, in the previous year, already acted (as an amateur), at Pym's private theatre in Gray's Inn Road, the character of Gratiano (*Merchant of Venice*). Mr. Belford was a member of the late Mr. Samuel Phelps's company at Sadler's Wells for twelve years, and performed during that period in no less than thirty-two of Shakespeare's plays, besides several of the old comedies presented on its stage. In the year 1855, at the Marylebone Theatre, Mr. Belford acted Romeo to the Juliet of Miss Cushman, and in 1856 went on a provincial tour with the late Charles Mathews. At the Strand Theatre in 1856 and 1858

Mr. Belford appeared in the following plays: *Hard Times* (as Harthouse), *Nothing Venture Nothing Win* (Duke de Vendome), *The Country Squire* (Horace Selwood), *Court Favour* (David Brown). In the following year he went on tour with Mr. Phelps, and acted with him in Berlin, Leipsic, and Hamburg. In 1860, at the St. James's Theatre, he performed with much success the part of Harry Sparkly in *A Friend in Need*, and, during the same year, various parts in Shakespearian and other revivals, for which the public were indebted to Mr. Charles Kean. In the course of thirty years' connection with the metropolitan stage Mr. Belford has played many "original" parts in plays of more or less importance, and has fulfilled engagements at nearly every leading theatre. He was well known at the Strand Theatre some sixteen years ago as a painstaking and efficient actor in such pieces as *My Preserver*, *Kind to a Fault* (Frank Goldsworthy), *Miriam's Crime* (Scrumley), *One Tree Hill* (Tom Bubble), and other plays. On the occasion of the opening of the Court Theatre under Miss Litton's management, January 25, 1871, Mr. Belford created the leading rôle in W. S. Gilbert's comedy, *Randall's Thumb*, and at the same theatre sustained the character of Orlick in the dramatic version of *Great Expectations*. More recently Mr. Belford was engaged by the late Mr. Charles Calvert, and acted the character of Henry VIII. at several provincial theatres.

A new poetical play in five acts, entitled *Too Late*, by Mr. George F. Thomson, was produced at a matinée at the Globe Theatre on June 29th. It was probably taken from M. Charles Lonnon's *Jean Dacier*, and consequently, in its incidents, greatly resembled Mr. Charles Reade's drama, *A Republican Marriage*.

VII.

JULY.

The Old Love and the New at the Princess's.—*The Bronze Horse*.—*New Brooms*.—*Over the Garden Wall*.—*Death of Sam Emery*.—*Flats*.—*Impudence*.

Mr. Bronson Howard's drama, *The Old Love and the New*, which was first acted in this country at the Court Theatre on December 15th, 1879, under Mr. Wilson Barrett's management, was revived by him at the Princess's Theatre on July 2nd, and although only placed on the stage as a stop-gap, its success was so considerable that it ran for three months. In the revival, Mr. Wilson Barrett replaced Mr. Charles Coghlan



MISS FANNY LESLIE.
(*Bronze Horse.*)

as John Stratton, Miss Eastlake took the part of Lilian, and Miss Emmeline Ormsby played Mrs. Brown.

On the 4th of the month *The Bronze Horse* was mounted at the Alhambra. The piece was described as a grand, musical, romantic, legendary Japanese spectacle, founded on Scribe and Auber's celebrated opera *Le Cheval de Bronze*, which was originally brought out at Paris in the spring of 1835, and very soon afterwards produced in various forms in London. The first adaptation was by Edward



MR. PAULTON.
(*Bronze Horse.*)
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sixteen performances to Her Majesty's Theatre. The cast was a capital one. Miss Fanny Leslie, with her sympathetic voice, made a hit as Peki, and Mr. Harry Paulton became deservedly popular for his humorous interpretation of the Great Bamboo.

New Brooms, an original farcical piece in three acts, by Mr. Henry J. Byron, was played by Mr. Edward Terry at the Gaiety Theatre, Dublin, on the 18th. The plot is briefly this:— Some of the friends of Albermarle Tozer, who have been disappointed in love, are jealous of him and his charming young wife. An arrangement is made for Tozer's "best man" to pay his addresses to his wife, but unfortunately Mrs. Tozer has overheard their scheme and consequently upsets their plans. The complications which arise from her receiving the friend's attentions are sufficiently funny and may be better imagined than described. The play was very witty and afforded Mr. Terry an opportunity for displaying his genuine art and humorous capacities. A charmingly natural impersonation of the wife was given by Miss Nellie Vane.

Another loss to the stage was felt in the death of Mr. Samuel Emery, which took place on the 19th of this month in his apartments, King William Street, Strand. Mr. Samuel Anderson Emery was a son of the famous John Emery, and was born in 1814. He made his first appearance in London, on April 17th, 1843, as Giles in *The Miller's Maid*, and attained popularity as an actor during the Keeley régime of the Lyceum Theatre, in 1844 to 1847. He was the original of the following characters, viz. Jonas Chuzzlewit, in Stirling's adaptation of Charles Dickens's novel, *Martin Chuzzlewit*; Will Fern, in an adaptation of the same author's Christmas story of *The Chimes*; and John Peerybingle, in a dramatic version of the same author's story, *The Cricket on the Hearth*. These plays were first produced at the Lyceum Theatre, under the superintendence of Mr. and Mrs. Keeley, within the period above-mentioned. Mr. Emery created the part of Antony Latour, in Shirley Brooks's drama of *The Creole*, first performed at the same theatre in April, 1847. This was one of the most striking impersonations of Mr. Emery's earlier professional career. Having joined the company of the Olympic Theatre in the first year of Mr. Alfred Wigan's management, Mr. Emery was in the original cast of two of the most popular dramas produced there, viz. *Plot and Passion*, written by Mr. Tom Taylor, in conjunction with Mr. John Lang, first performed Monday, October 17th, 1853; and *Still Waters Run Deep*, by the first-named author, first per-

formed Monday, May 14th, 1855. Mr. Emery was also in the original cast of certain of Mr. Boucicault's plays on the occasion of their first performance in this country, of which, perhaps, *The Octoroon*, *Arrah-na-Pogue*, and *The Long Strike*, have furnished the best examples of his abilities and skill as an actor of character parts. His most important impersonations have been Dan'l Peggotty, in Andrew Halliday's version of Charles Dickens's story, *David Copperfield*, dramatised under the title of *Little Em'ly*; and Cap'n Cuttle, in Andrew Halliday's play, *Hearl's Delight*, founded on Dickens's novel of *Dombey and Son*. The first-named play was first performed in London at the Olympic Theatre, Saturday, October 9th, 1869; the second, at the Globe Theatre in December, 1873.

Over the Garden Wall, a farce in one act by Mr. Sydney Grundy, was produced at the Folly Theatre on July 20th. Mr. J. L. Toole represented the principal character, Norton Folgate. This gentleman it appears has a great dread of cats and keeps a gun for the purpose of shooting them. In aiming at a cat he hits his gardener, Sprouts, and it is from the fear of being taken up for a murderer that the fun of the farce arises. Sprouts, however, turns up alive and well and Mr. Norton Folgate's fears are allayed.

Flats, a farcical play in four acts, by Mr. George R. Sims, was put on the stage of the Criterion on July 23rd. Its original was M. Henri Chivot's vaudeville, *Les Locataires de Monsieur Blondeau*, first produced at the Palais Royal, on June 12th, 1879. A version of the same play, entitled *French Flats*, written by M. Augustin Daly, was acted at the Union Square Theatre, New York, the year before last. To describe the plot of *Flats* would be a useless and unprofitable task, for the play was voted a failure and soon withdrawn. But an outline of the wildly absurd and utterly improbable story may be given. The central figure is one Gigglethorpe, a retired ginger-beer merchant, who has married above his station, and whose early life contained certain episodes which he is particularly anxious should not become known to his wife. The proceeds of the sale of his business he has invested in the purchase of a mansion, let out in flats, and from the moment of his installation as resident proprietor—with which the play opens—he is kept in the liveliest state of tremor and agitation until the final descent of the curtain. Gigglethorpe finds that he has bought a regular hornet's nest, the inhabitants of which are one and all ready to sting him. On the ground floor he

finds himself cheek-by-jowl with a hairdresser, who knows all his questionable antecedents ; the first floor is occupied by a fire-eating Spanish count and his wife, between whom and Gigglethorpe's intended son-in-law a lawsuit is pending ; on the third floor is a meddlesome solicitor, who has married a former friend of Mrs. Gigglethorpe, and his clerk—another suitor for Miss Gigglethorpe's hand ; and on the top floor lives Signor Smithereeni, the whilom Mr. Smith of the music hall, who lays the loss of a wife and child at Gigglethorpe's door, and pursues him with deadly and unrelenting hate. It is easy enough to see that the unfortunate landlord has a troubrous time with his tenants ; but the difficulties are increased by the existence of an intrigue between the countess and the Italian Opera singer, and a slight indiscretion in the same direction on the part of the lawyer's wife. After having run the gauntlet of his various lodgers, amidst dangers too numerous to mention, Gigglethorpe's full innocence is established, the long-lost wife of Smithereeni turns up, and the child is discovered in the person of the lawyer's clerk ; while the rest of the characters arrange matters smoothly between themselves in the orthodox fashion.

At the Folly Theatre, under the management of Mr. R. C. Carton, a new and original comedy was played on July 27th. It was written by Mr. A. W. Pinero, and entitled *Imprudence*. The plot of the play is improbable, and its sentiment false to nature, life, society, and manners, even in a boarding-house. The author introduces us to Lazenby's High Class Boarding Establishment, 90, Clive Terrace, off Lavender Square, where we find an old stage figure, Coxe Dalrymple, C.B., an Anglo-Indian "of hothouse constitution and an elastic code of morals," and his daughter, who is an obstacle to his uxorial ends ; Captain Rattlefish, R.N., a garrulous old sea officer, who is continually quarrelling with Lazenby, the landlady ; and Parminter Blake, a weak-minded nonentity, jealous of his flighty and fashionable wife. He introduces us also to George Castleton, an impulsive young man, doomed by the time-honoured will of a relative to marry by a certain date, or to lose all his inheritance ; and to Baines Durant, a needy adventurer, who, having dissipated a fortune in three years, is content to sink his honour as a gentleman, and to accept money for services to be performed for such people as may employ him in the questionable character of matrimonial agent. George Castleton confides to Durant that he must wed within three weeks, and the latter plots to marry him to Miss Zaida Dalrymple. In the meantime,

Parminter Blake having sought by a somewhat improbable ruse to make his wife believe that their marriage was illegal, leads Castleton to think that she will soon be free, and he accordingly proposes to Mrs. Blake that they shall be married when the separation takes place between her and Parminter Blake. Considerable misunderstanding ensues, resulting, of course, in a disentanglement at the end of the play. *Imprudence* is no doubt cleverly constructed, but its sentiment is shallow, and as a comedy of modern manners it is entirely a false representation. Mr. Carton played Baines Durant in a cynical, cool, and crude style, and Miss Compton (Mrs. Carton) was unnecessarily affected, hard, and cold as Mrs. Blake. Mr. Edward Righton was amusing as Parminter Blake, and Miss Kate Bishop was pretty and affective in an unwomanly part. *Imprudence*, it may be noted, was played for some weeks at the Folly Theatre. It was then transferred to the Standard Theatre, and afterwards acted in the provinces. The company then returned to London, and played at the Imperial Theatre, and then at the Globe. It was withdrawn from the latter house on December 17th, not having proved such an attraction there as had been expected, empty benches being the nightly rule, instead of the occasional exception, during the performances of the so-called comedy.



MR. EDWARD RIGHTON.
(*Imprudence*.)

VIII.

AUGUST.

Janet Pride at the Adelphi.—*Estranged*.—*Youth*.—*Gibraltar*.—*Major and Minor*.—*Love's Crosses*.—*Sedgemoor*.—*Claude Duval*.

On August 1st *Janet Pride* was revived at the Adelphi Theatre. Mr. Dion Boucicault's adaptation was first brought out at this theatre on February 5th, 1855, with Madame Celeste in the title rôle, and Mr. Benjamin Webster as Richard Pride. In the present revival, Mr. Charles Warner played Richard, and Miss Gerard acted Janet.

On the following Wednesday, August 3rd, a new comedy-drama in three acts, by Mr. H. Williamson, and called *Estranged*, was produced at a benefit performance at the Globe Theatre. Though only acted once, the play has much to commend in it, but the groundwork of the plot is, unfortunately, of the very weakest possible description. Briefly it is this: Florence Bertram is the happy wife of a husband whom she dearly loves, and when the play commences it is the celebration of the birthday of her baby-boy. Among the friends who come with presents to the child, and congratulations to the mother, is one John Maples, who is in love with Mrs. Bertram, to whom he declares his passion. She naturally resents his protestations, and unhappily faints. Whilst she is thus mentally and physically prostrate, the lover and false friend seizes the opportunity to kiss her. Whilst he is in the act of so doing, and whilst Mrs. Bertram is still prostrate, her father-in-law enters, and, seeing the crisis, accuses her of perfidy, and quits the room; to return, however, very soon. He then accuses her before her husband of infidelity. She denies the charge, but Bertram, without even asking for an explanation, or seeking to sift the grave accusation to the bottom, denounces his wife, and separates himself from her, saying, "From this moment we never meet again." The entire strength of the play lies in the weakness of this man's character. He is simply a man who lacks faith in his wife, and is eaten up by jealousy, always flying off at a tangent, and always ready to believe any accusation or false charge to satisfy his unreasonable passion. How matters are set right through the confession of Maples being overheard, we have not space to relate. Apart from its weak foundation, the play was otherwise well constructed, and it was fairly well written. Miss Ada Lester (who was drowned in the wreck of the *Clan Macduff* on October 19, when the lives of five theatrical

people were lost) displayed considerable power and feeling as the injured wife, and Miss Clara Thompson vivaciously acted another part. Mr. Charles Glenney, as the husband, made the best of a bad part by his clever acting, and Mr. Hamilton Astley was very funny as Augustus Finicum. Perhaps the best impersonation in the piece was that of Miss Minnie Bell, who gave a delightfully fresh and charming sketch of an Irish girl.

Youth, written by Messrs. Paul Meritt and Augustus Harris,



MISS HELEN BARRY.
(*Youth*.)

was produced at Drury Lane on the 6th of this month. It is one of those sensational melodramas similar to *The World*, which was acted at the same theatre on July 31st, 1880. Its plot arises from the determination of Mrs. Walsingham, who has been wronged by the Rev. Joseph Darlington, to revenge herself upon the vicar's only son, Frank. As a literary work the play cannot take a very high place, but as a

drama which interests the spectator and wins the sympathies of the auditor, it is unsurpassed. The scenery and mechanical arrangements on the stage were perfect and marvellous in their realism. Perhaps the strongest dramatic scene was that in the convict yard, and there are few more pathetic scenes in the modern drama than that in which Frank Darlington leaves England in the troopship, after the favourite son had been denied by his

mother. The defence of Hawk's Point was a wonderful stage picture, and quite enough in itself to make any piece a success. Mr. Augustus Harris played Frank Darlington with earnestness and manly vigour. Eve de Malvoisie was originally acted by Miss Marie Litton, but her place was filled later on by Miss Helen Barry, who gave a vivid and forcible rendering of the part of a French adventuress. Mr. W. H. Vernon, Mr. Arthur Matthison, Miss Louise Willes, Mrs. Billington, Miss Caroline Hill, Miss Helen Cresswell, and Mr. Harry Nicolls, and other clever artists, were also in the cast of one of the best and most stirring dramas that has ever been produced. A new drama of the same sort will be presented at Drury Lane in the autumn.

During the absence from town of Mr. and Mrs. Bancroft, the Haymarket Theatre was sub-let, and pieces of quite a different class to those which we have been accustomed to under the able management of these popular artists became the order of the day. First on the list, on August 6th, came a new opera-bouffe in three acts, founded by Mr. Alfred Murray on *La Reine des Halles*, and entitled *Gibraltar*, the music being by Louis Varney. The adaptation, however, did not reflect much credit on the adaptor, and was soon withdrawn. Mr. John Howson took the title rôle, and Mr. C. W. Garthorne and Mons. Loredan were also in the cast. Miss Emily Thorne was exceedingly good as Rose Planchon, singing and acting capitally.

On the same day, at a matinée at the Olympic Theatre, a new two-act comedy-drama, by Mr. W. Ellis, was acted for the first time. It was called *Major and Minor*, and, if not containing much originality and brilliancy of language, was a pleasant little piece and served the purpose of thoroughly pleasing the audience.



MR. AUGUSTUS HARRIS.
(*Youth.*)

Love's Crosses, an original comedietta, by Mr. J. T. Day, was acted for the first time in London on the 12th. The plot is built upon the usual worry and vexation springing from jealousy and mistaken affection, and, though the dialogue is occasionally too long, it is brightened at times in a manner which makes one forget its length. *Love's Crosses* was originally produced at the Theatre Royal, Wolverhampton, on the 28th of January, 1881.

At Sadler's Wells Theatre, on August 20th, Miss Marriott produced a new play in four acts, by Mr. W. G. Wills and the Rev. Freeman C. Wills, entitled *Sedgemoor*. The authors cannot be congratulated upon either a literary or a dramatic success. *Sedgemoor* is weakly constructed, is unnecessarily long, and contains the elements of three distinct plays. Miss Marriott represented Lady Evelyn. The piece was afterwards acted in the provinces under the title of *Loyalty*.

Claude Duval; or, Love and Larceny, a new and original romantic and comic opera in three acts, by Messrs. H. P. Stephens and Edward Solomon, was introduced at the Olympic Theatre on the 24th. The initial success already secured by Messrs. Stephens and Solomon with *Billee Taylor*, drew together a crowded and critical audience, who evinced their interest in and general satisfaction with the new opera by repeated encores and much applause. The curtain rises upon an encampment of highwaymen, who, disguised as gipsies, are telling the fortunes of pretty village maidens. Having got rid of the damsels and whilst awaiting the arrival of their captain, they capture Charles Lorrimore, upon whose head a large price is set by Government. The hero of the piece, Claude Duval, soon rides into camp, and, recognising Lorrimore as an old friend, he persuades him to disguise himself as one of the band. The breakdown of a coach is heard, and Constance, Squire McGruder and his sister, Lady Betty, enter and explain their fears in a trio. They are surrounded by highwaymen who are about to empty their pockets, when Claude arrives and assures them that they shall be safe if Constance will but dance a minuet with him. She consents, the highwaymen and the village maidens join in, and the curtain falls upon the realisation of a well-known picture. The second act takes place outside the gates of Milden Hall, which, though rightly belonging to Lorrimore, is in the possession of McGruder. Sir Whiffle Whaffle, the bridegroom intended for Constance, is expected. Blood-red Bill, learning from a servant-maid, Dolly, that Sir Whiffle is to bring a quantity of valuable presents with him,

arranges with his fellow-highwaymen to rob the carriage. Claude contrives to make Sir Whiffle believe that he has rescued him from cut-throats, and, in his gratitude, Sir Whiffle introduces himself to the highwaymen in a song. Claude soon improves his opportunity, and, by flattering Lady Betty, contrives to get an invitation to luncheon at the Hall. He makes violent love to Constance, but is interrupted by Charles Lorrimore, who informs Claude that the lady is pledged to him. Soldiers arrive in search of Charles to arrest him for high treason, but Claude generously secures his escape by changing cloaks, and allowing himself to be taken prisoner. In the third act we are transported to the interior of Milden Hall. Grand preparations are being made for the wedding, a number of the highwaymen are present disguised as guests, amongst them Blood-red Bill, who, by means of desperate flirtation with Betty, obtains the key of a chest containing valuable papers. While he is engaged in opening it Claude, who has broken out of prison, surprises him and takes possession of the documents. The soldiers track Claude, still supposing him to be Lorrimore, but Charles, who has been concealed in the house disguised as Dolly's lover, declares himself to be the man wanted. The soldiers, just as they think they have both Duval and Lorrimore in their power, are overcome by the highwaymen. Among the papers from the chest which are in his possession, Duval finds the title deeds to the Milden estate and a blank form of pardon signed by the king. He gives both to Charles Lorrimore, rendering him happy in the possession of his sweetheart and his property. The curtain falls upon a scene of contentment, which is generally shared by all the characters with the exception of the captain of the soldiers. The burden of the opera fell upon Mr. Celli, who played the hero and acquitted himself remarkably well, his splendid voice and capital stage presence standing him in good stead. Miss Marion Hood acted charmingly as Constance, and Miss Harriet Coveney was highly amusing as Betty, the maiden aunt. Mr. Arthur Williams gave a most delicate and refined sketch as Sir Whiffle Whaffle, and Miss Edith Blande also appeared. The play was admirably staged, and the splendid dresses were from designs by M. Pilotell.

IX.

SEPTEMBER.

Faithful unto Death.—*Blue and Buff*.—*Quite an Adventure*.—*It's Never Too Late to Mend* at the Adelphi.—*The Gay City*.—*The Lights o' London*.—*Reclaimed*.—*The Mascotte*.—*Honour*.

Faithful unto Death, an original drama in two acts, by Messrs. E. M. Robson and Edward Compton, was produced at the New Theatre Royal, Bristol, on September 2nd. The period selected for the action of this little drama is about the year 1780, and the scene is laid in France. The story of the play is that of the faithfulness of a wife to her husband, through many bitter and tempting trials. One or two of the incidents are very improbable, but on the whole the play is well written and worthy of support.

Blue and Buff; or, *the Great Muddleborough Election*, is the title of a comic opera in two acts, written by Mr. E. V. Ward, and composed by Mr. W. L. Frost, presented at the Haymarket Theatre on the 5th of this month. The piece was originally produced at the Bijou Opera House, Liverpool, on January 24th, last year, when it was played by amateurs, whose acting and singing was, on the whole, preferable to that displayed at the Haymarket. What little chance there was for the success of *Blue and Buff* was entirely marred by the incompetency of the company supporting it, and the piece was soon withdrawn.

On the 7th, a little one-act musical trifle, written by Frank Desprez, with music by Edward Solomon, was played at the Olympic Theatre. It was entitled *Quite an Adventure*, and afforded the opportunity for some clever acting by Miss Edith Blande, Mr. Charles Ashford, Mr. Arthur Williams, and Mr Fred Solomon.

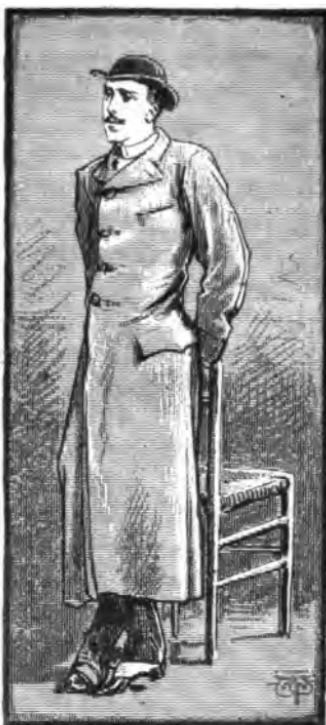
Mr. Charles Reade's drama, *It's Never Too Late to Mend*, was revived at the Adelphi Theatre on the 8th with remarkable success. It was capitally mounted and excellently acted. The farm-yard scene in the first act was a charming picture of rustic life, and the last scene of the third act was particularly noticeable for its pretty scenery, its real waterfall, and the changes of light. Mr. Charles Warner played Tom Robinson, Mr. E. H. Brooke was the George Fielding, Mr. S. Calhaem acted Jacky, and Miss Gerard represented Susan Merton.

A new and original farcical comedy, in three acts, by Mr. George R. Sims, was produced at the Theatre Royal, Nottingham, on September 8th. As will be shown, *The Gay City* is of

the most boisterous character. It only met with a partial success, and was represented by Mr. Charles Majilton's Company. The scene opens at the Hotel Jean Bœuf, where Sir George Morjaram is discovered in conversation with his daughter Angelina. He is annoyed at the intrusions offered by tourists, and especially one Ulysses Brown, an American, who has followed them over the Continent in the hope of gaining his daughter's hand. Two London clerks named Zachariah Whiffen and Augustus Green, here enter and congratulate themselves on the success of their schemes. These two worthies, it appears, left their wives under the impression that they were going to spend a fortnight in the Orkney Islands, it being considered injudicious to let them know that they visit the "Gay City" alone. They send a letter home *via* the Orkney Islands, where they have a friend in the secret; and enclose, as they think, a photo of the locality. After the package is posted they become aware that the picture enclosed is not one of the Orkney Islands, but a view of the gay Mabille. The letter is with some difficulty extracted from the pillar-box, and this operation is watched by John Jessop, a London detective, on the look-out for a gang of hotel thieves. The plot now becomes complicated by the arrival of the wives of the two clerks. Supposing their husbands to be in the Orkney Islands, they have taken the advantage of some little business and visited Paris, intending to reach home again before their spouses return. They have a baby with them, in whose clothes are sewn fifty pounds in notes to defray the expenses of the journey. By some means the baby is lost and the scene closes in utter confusion. The second act takes us to the Champs-Elysées, and we there find the two clerks in a state of bewilderment. They are accused by the detective of stealing a letter from the post-box, and now find to their dismay that they have taken the wrong one—a missive containing a bank-note. The baby appears upon the scene, and is handed from one to another, and it eventually comes into the hands of the clerks, who discover the £50 hidden in its clothes. They are tempted to extract this in order to purchase a disguise, and so evade the clutches of the detective. Some very funny business is introduced here by a gendarme who is on the look-out for the missing child. The last scene goes back to the hotel, where the ladies are in a state of nervous excitement consequent on the loss of the baby and the £50. The two clerks enter disguised as Parisian swells, but the waiters recognise them as the delin-

quents. They, in turn, discover to their horror the presence of their wives; and when these ladies, at the instigation of the waitress, tear their false hair away and discover their husbands, the state of things becomes decidedly interesting. Further explanations follow, and Sir George learns that the mysterious couple are no other than his two head clerks. Matters are here explained, mysteries cleared up, and things are made as happy and comfortable as the most fastidious could wish.

Another play by Mr. Sims was produced two days after *The Gay City*; but it was of an entirely different nature, and was a change from gay to grave. *The Lights o' London*, a five-act drama, was produced by Mr. Wilson Barrett, at the Princess's Theatre, on September 10th, and at once achieved a brilliant and lasting success. To detail its plot would require more space than we can spare, so we must content ourselves by briefly touching upon the leading features of the play. In the first act we find that Harold Armytage, who has been disinherited and sent from his father's house, has returned from London to Armytage Hall, together with his wife, Bess, the daughter of his father's lodge-keeper, for the purpose of appealing to his father for assistance. He is roughly repulsed, however, and he mournfully leaves the place and his wife—who has been safely provided for by her father—to go on his mournful path. His return has, however, been observed by Seth Preene, a north-country poacher, who relates the circumstance to Clifford Armytage, the nephew of the old squire, who is expected to inherit the estates upon the squire's death. Fearing that Harold will be forgiven, the two villains arrange a plan by which old Armytage is robbed of his papers and jewels, and dangerously wounded. The robbery is ingeniously fixed upon Harold Armytage, and an unfortunate exclamation of the squire, "It was my son, it was my son," fixes the guilt upon



MR. WILLARD.
(*Lights o' London*.)

Harold, who is condemned to penal servitude. He escapes from jail, however, and succeeds in making his way to London ; but he is tracked by the unmerciful Clifford, and once more delivered up to justice. But at the last moment the aspect of affairs are changed, through the confession of the robbery and murder by Seth Preene. The tables are turned, Harold is freed, and the villain is delivered up to justice. Of course this is only a brief outline of the play, which is one of the best, most effective, and most powerful dramas that has ever been written. Mr. Wilson Barrett plays Harold Armytage in artistic style, and with true manliness and pathos. The heroine, Bess Armytage, is represented in a very earnest and natural manner by Miss Eastlake. Mr. Walter Speakman makes a hit by his admirable and picturesque representation of Seth Preene, and Mr. E. S. Willard gives a polished, clever, and remarkably fine piece of acting as Clifford Armytage. A capital bit of comedy acting comes from Mr. George Barrett in a prominent part, and Miss Eugenie Edwards takes the part of a boy with singular success. She is a remarkably clever young actress, and her acting is noticeable for its freshness and truth to nature. The *Lights o' London* is capitally mounted, and is sure to run for months yet to come. Our pictures represent Mr. Willard as the villain, Clifford Armytage, and Mr. Speakman as Seth Preene, in the fourth act of the play—his most dramatic and effective situation.

Reclaimed, a new comedy in four acts, by Mr. James Mortimer, adapted from *Les Vieux Garçons* of M. Sardou, was



MR. WALTER SPEAKMAN.
(*Lights o' London*.)

acted at the Haymarket Theatre on the 14th of this month. Colonel Abercrombie, a pleasant, middle-aged man, and an accomplished roué, having been married early in life, and separated through his own misconduct from his young wife, becomes acquainted with a young lady, Grace Delafield. Circumstances cause her to come to his chambers, and he engages in a long conversation with her, during which her intended husband, Captain Llewellyn, having heard of her visit and having followed her, seeks admittance. Abercrombie recognises his voice, and hurries off Grace Delafield. In reply to Llewellyn's inquiry for the girl, he answers that she has not been there. Unfortunately, a handkerchief is lying on the sofa, which Llewellyn picks up and recognises as belonging to Grace. A hot encounter of words takes place, and a duel is arranged upon. The night before the meeting Abercrombie finds a letter from his wife, and notices that the crest on it is the same as on one she had received from his antagonist of the morrow. It turns out that Llewellyn is his own son under a false name. Explanations are made, and the man of the world, Abercrombie, embraces his son and his future daughter-in-law, and becomes reclaimed. Mr. Hermann Vezin deserves the greatest praise for his highly-finished and impressive acting as Colonel Abercrombie, and Miss Lydia Cowell gave a charmingly natural rendering of Grace Delafield.

The Mascotte was produced for the first time in England on the 19th at the Theatre Royal, Brighton. It was selected for the occasion of the opening of the Royal Comedy Theatre on October 15th, and its provincial success was immediately endorsed by the approval of the Metropolitan press and public. The English version of M. Audran's charming opera is written by Messrs. H. B. Farnie and R. Reece. The incidents are supposed to occur at Piomkino, an Italian seaport near the gulf of that name on the shores of the Mediterranean. Here, at a deliciously romantic farm, a superstitious, nervous, and pretentious old bachelor named Rocco is, with his shepherd, Pippo, bewailing the agricultural blight that has spread over his homestead. Whilst deplored his misfortunes and envying his neighbour's prosperity, he receives a present of some eggs from his brother, a thriving landowner, with a letter brought by a country girl, Bettina, a turkey herd. Disgusted with the message, and unaware that the buxom lass is deemed the harbinger of good fortune, Rocco commences a survey of his crops, leaving the girl with Pippo. The peasant

falls in love with the golden-haired fairy, but is surprised by the farmer and upbraided, while the maiden is ordered to pack up and quit the place. At the intervention of Pippo, Rocco reads the letter which he had overlooked, and learns from it that Bettina is a luck-bringer. The miserable farmer artfully induces the girl to remain at the farm, promising all sorts of concessions. Directly after, the impecunious Grand Duke of Piomkino, with his daughter and the royal hunting party, arrive. Laurent the Seventeenth, having accidentally divined the secret about the Mascotte, demands the fairy; the farmer, to the disgust of Pippo, allows the king to annex her to his court, and to the jingle of the mules' bells and the crack of the whip, the procession speeds to the palace. In the second act Bettina has been created a Countess. Rocco, installed chamberlain, jointly with Laurent watches over the Mascotte, relying on the legend that

"If she loves whom she shall wed,
Then the Mascotte's power has fled."

Pippo is frightened, and the aim of the Duke and his colleague is to prevent their intercourse; but, disguised as a saltarello dancer with a troupe of dancing girls and acrobats from Bohemia, the young shepherd renews his suit. Attributing the Mascotte's coolness to her aspiration to become Duchess, he becomes gloomy and abstracted. The go-ahead Princess Fiametta admires Pippo, and finding the lad suffering from jealousy, she proposes to marry him, and actually offers him her hand and heart. By deception, she gets her royal father's consent; and, equally angry with her lover, Bettina consents to become Grand Duchess. On the double event there falls an unexpected blow. The Prince of Pisa, furious at his rejection by the Duke's daughter, declares war against Piomkino, while Bettina and Pippo, making up the estrangement, escape in disguise from the palace. The concluding scene is in a forest glen, where the armour-clad troops are in bivouac. Owing to the luck brought by Bettina, a vivandière in Prince Fritellini's Italian forces, victory crowns the camp. At great risk Laurent, his daughter, and the farmer, disguised as Milanese minstrels, reconnoitre the enemy's encampment, and endeavour to frustrate Bettina's intentions of wedding Pippo. Laurent relents, and is in favour of the marriage, but Rocco tries to prevent it and treacherously informs the Tuscan Prince that he possesses the luck-bearer; the manœuvre is too late, for Laurent has hurried on the ceremony in the hermit's retreat. Bettina and Pippo

enter the united state and Fiametta espouses her old flame, the finale occurring amongst an assemblage of gaily attired warriors and sumptuously apparelled courtiers quite dazzling to the eye. The opera, in its English dress, which is costly and brilliant, takes a high position, and the composer has wedded light, pleasing, and pretty melodies together and hit the taste of the public with masterly effect. The choruses are vigorously sung and with perfect concord in the blending of the voices, special efficiency being observable in the choral, "Now the merry vintage," and the couplets, "Wine's the friend to wit and gladness." The page's chorus "Oh, she's charming," "Here comes the bridegroom," the soldier's chorale "Fill the can," with the recitative and accompaniment to the "Tap of the drum," and the ensemble "All is safely over," are splendidly sung.

Miss Violet Cameron is to the life the country girl, artless, coy, and amiable, while her clear voice is greatly enhanced by her piquant acting and the amount of *verve* she infuses into the character, as the Countess, and again as the cantineer. She appears to great advantage, her versatility shining prominently, her saucy introduction "Hands off," at once secures applause, while the echo duet with Pippo, "When in your eyes I look," with her sweet "Glou, Glou," is encored nightly, and her plaintive rendering of "Give me back my humble village," together with her *scena* with the baritone, "This silk attire replaces well," and the quartette, "Dost thou linger now thou hearest," are also worthy of praise. Throughout, applause testifies to the success of the fair artiste, and her imposing presence and charming countenance lend splendour to the spectacle. M. Gaillard has a fine baritone voice of great compass, and as the rugged Pippo, he is quite at home. The tinge of French accent which occasionally



MISS VIOLET CAMERON.
(*The Mascotte.*)

obtruded added much to the general effect in delivering the song of the luck-bringer. The recitative and chorus delineating the antics of the dancers was very acceptable, and for the airetta, "Mine own," he gained an encore. Miss

St. Quinten, with her sprightly demeanour, looked every inch the wilful, pert and fast daughter of the Duke, her harmonious delivery of the "Attractive Girl," "Give me the Swain," and other portions, coupled with her vivacious impersonation of the wayward woman, made her a general favourite. Mr. Lionel Brough had the cream of puns and good things to utter, and his couplets, "Wise folks have always noted nature's signs," won triple encores. Mr. Henry Bracy's singing of "Love is blind" was welcomed, and as Fritellini he received a cordial reception. Mr. T. P. Haynes as farmer Rocco was exceedingly comical, and helped to keep alive the merriment.

On September 24th, Mr. Maurice Barrymore's version of *L'Honneur de la Maison*, entitled *Honour*, was produced at the Court Theatre. The French piece is by MM. Léon Battu and Maurice Desvignes, and was first produced at the Porte St. Martin on July 6th, 1853. The leading motive of the play is extremely delicate. Twenty years before the commencement of the piece, an innocent girl has been seduced by a young officer, who quickly deserts her. She has been advised, cajoled, compelled by her mother, on learning her guilt, to marry a young manufacturer who loves her, in order to hide her shame. A son has been born, which the deluded husband has accepted as his own. But on the deathbed of the mother he has overheard the confession of his wife's fault. For the sake of the name of his daughter, born after the son, he has concealed for long years his knowledge of the fatal past. But to the son—no longer his own—he has shown no tenderness; he avoids meeting him.



MR. LIONEL BROUH.
(*The Mascotte.*)

And it is thus he behaves towards the gallant young officer, when he returns from an African campaign, rewarded for his bravery by the Cross of the Legion of Honour. At a ball the young man hears a slur cast on his mother's honour by a tittle-tattling old scandal-monger. The seducer, who has likewise returned from the campaign, is by circumstances mixed up in the altercation, and a challenge comes between the father and son, each unknown to the other. The unhappy mother is present, and is horror-stricken at the prospect of a fatal encounter between her beloved son and his real father. A scene follows, in which the husband informs his wife that he has long known her secret, and leaves her in order to confront the man who had ruined all his domestic happiness. Between the seducer and the husband ensues a scene of great power, in which the former is informed that it is his own son he is about to fight, and that he has no alternative but to decline the combat and apologise, at the risk of being looked on as a coward. This humiliating position the wretched father is obliged to accept; and his son quits him with words of contempt and scorn. Nothing possibly remains now but a duel between the injured husband and the man who has wronged him. After a harrowing scene, in which the mother, who really loves her husband and despises her unworthy lover, doubts which of the two has fallen, the husband returns unscathed, accepts the young man as his own son, and—all is over! Mr. John Clayton and Mr. Henry Neville played the principal characters, and the play was little more than a *succès d'estime*.

X.

OCTOBER.

The Half-way House.—*Mankind*.—*Bubbles*.—*The Foundlings*.—*Out of the Hunt*.—*False Colours*.—*Whittington and his Cat*.—*Princess Toto at the Opera Comique*.—*The Lovers of Palma*.—*Queen and Cardinal*.—*Home at the St. James's*.—*The Cape Mail*.

Still another piece by Mr. George R. Sims! This time a domestic comedy in three acts, called *The Half-way House*, which was produced at the Vaudeville Theatre on October 1st. This is evidently some of the author's earlier work, for it does not display the same ingenuity of construction nor the sympathy-winning powers of his drama. The characters are not natural, nor particularly interesting, the story proceeds in

very lame fashion, and in the dialogue consistency and common sense are over and over again sacrificed for the sake of making the unskilful laugh at verbal fireworks. The author has plenty of precedent for his course, but his talent had aroused hopes that he would have discarded unworthy means of success. The plot is exceedingly mixed, containing what is farcical and melodramatic, in addition to a large quantity of the very artificial style of comedy popular at this house; it makes, too,

such queer complications, purposeless to all appearance, as to render it an idle task attempting its relation in detail. Suffice it that we have an honourable-minded son of an impecunious and selfish squire in love with a pretty daughter of a wealthy florist, who is very vulgar and witty, and who is admitted to the squire's drawing-room to say clever things, as low comedy vulgar and witty old men do at the Vaudeville. Then we have a *London Journal* wife and sister of the squire; the wife having been,



MR. THORNE AND MISS ALMA MURRAY.
(*The Half-way House*.)

by the machinations of her sister-in-law, put in a mad-house, escapes with the assistance of the virtuous son and his lady-love, and in the end is restored to the suddenly awakened affections of her husband; the son of the impecunious squire and the daughter of the wealthy florist pair off, and the wicked sister is told to go home. There are equally important characters who bob in and out in the story. Beck, the landlord of "The Half-way House," and a broker's man Dell, firstly; and secondly Beck's daughter, a sort of chambermaid part, and

a character Irish girl, who tries to force her lover, a naval lieutenant, who cannot say Boh ! to a goose, to ask her hand from her mother; but their proceedings are so involved that space forbids our dealing more closely with them. Mainly at fault in the play is the erratic course which what should be its interest takes. The audience are at a loss to find the intended object for their sympathy. At the ending of the first act the interest that exists is about equally divided with the persecuted mother, playing hide-and-seek round the inn-porch, and the colourless inn-keeper, who makes a point of eliminating the bailiff. The weakness of the plot is that the succeeding acts develop with aggravating plainness and that the incidents upon which so much stress was at first laid are of so little consequence that it would not have materially affected the ultimate result had they never occurred at all. Mr. Thomas Thorne gave a fairly humorous portraiture of the wealthy florist, and Miss Alma Murray was pretty and effective as the daughter. Mr. William Farren, Mr. J. G. Grahame, Mr. W. Lestocq, Miss Kate Phillips, and Miss Ella Strathmore, also gave valuable assistance.

On Monday, October 3rd, *Mankind; or, Beggar your Neighbour*, a sensational drama in seven acts, by Messrs. Paul Meritt and George Conquest, was produced at the Surrey Theatre. *Mankind* is one of the most marvellously constructed plays imaginable, and the spectator is led on through the seven acts of the drama in a state of the utmost interest and keenest excitement as the piece progresses and develops, showing the handiwork of a master dramatist and a skilled writer. It was one of the successes of the year, as it deserved to be. Mr. George Conquest played the principal part, and gave a splendid piece of character acting.

It may be noted that on the 4th of this month *The Colonel* was, by Royal command, acted at Abergeldie before her Majesty the Queen and their Royal Highnesses the Prince and Princess of Wales.

Bubbles is the title of a new and original domestic comedietta by Mr. Charles L. Fawcett, produced at the Gaiety Theatre on the 8th. It was cleverly constructed, sympathetically treated, and capitally acted. Miss Connie Gilchrist and the author played the principal parts.

On the same evening a drama, by Mr. Leopold Lewis, entitled *The Foundlings; or, the Ocean of Life*, was produced at Sadler's Wells Theatre. It was adapted from *La Dame de la Halle*, by MM. Anicet Bourgeois and Michel Masson, which

first saw the light at the Ambigu-Comique, Paris, on February 7th, 1852. On Easter Monday of that year two English versions of the play were produced in London, one at the Lyceum and the other at the Adelphi. At the former house the drama was by G. H. Lewes ("Slingsby Laurence") and Charles Matthews, and was called *The Chain of Events*, and in it Mr. Matthews and Madame Vestris appeared. The version produced at the Adelphi was entitled *The Queen of the Market*, written by Benjamin Webster and H. C. Coape; Mrs. Keeley played the heroine in it. *The Foundlings* was much too long and wearisome, and was soon withdrawn.

Mr. Alexander Henderson opened the Royalty on the same date with two new pieces; which did not, however, succeed. The first of these was called *Out of the Hunt*. It was written by Messrs. R. Reece and T. Thorpe, and founded on *Les Demoiselles de Montfermeil*, of MM. Theodore Barrière and Victor Bernard. The other piece played on this occasion was *False Colours*, a comedietta by Mr. G. F. Pass, which was ill-received by a noisy audience.

Whittington and his Cat, by Mr. F. C. Burnand, being the second of the burlesque drama series,

was produced at the Gaiety Theatre on the 15th of the month, and remained in the bills until Christmas.

On the same date Messrs. W. S. Gilbert and Frederick Clay's three-act opera, *Princess Toto*, was revived at the Opera Comique. The opera was originally produced in London, after a tour through the provinces, in October, 1876, when the Princess was played by Miss Kate Santley and the cast included Messrs. H. Cox, Marius and J. G. Taylor, and Miss L.

Venne. Since then the piece has, we fancy, been slightly altered. Miss Annette Albu took the character of the Princess Toto in the revival and was very pleasing in her singing. Mr.



MR. ALFRED BISHOP.
(*Princess Toto.*)

Alfred Bishop was also excellent in his part, and Mr. Robert Brough was exceedingly droll as Zapeter. *Princess Toto* was withdrawn from the Opera Comique after December 17th.

On October 21st *The Lovers of Palma*, a play specially written by Mr. Ross Neil for Miss Wallis, was produced at the Theatre Royal, Edinburgh. It was first acted at the Gaiety Theatre, Dublin, on September 23rd, and was afterwards rechristened and partly re-written. *Bernardin de St. Pierre's Paul and Virginia* is the foundation of the first part of Mr. Ross Neil's play, but his treatment of the piece is entirely original after the first act. *The Lovers of Palma* affords Miss Wallis an excellent part for the display of her talent and abilities as an actress of exceptional power.

Queen and Cardinal, a new and original poetical and historical play in five acts, by Mr. Walter S. Raleigh, was produced at the Haymarket Theatre on October 26th, as the opening piece for Mrs. Scott-Siddons' return to England. Unfortunately, *Queen and Cardinal* proved to be entirely unacceptable to the audience, and has to be counted amongst the failures of the year.

The St. James's Theatre reopened on the following evening with *Home* and *The Cape Mail*. The plot of the first piece does not require telling here, but some notes on Mr. T. W. Robertson's play may not be without interest to the readers of this annual. Its original is M. Emile Augier's four-act play, *L'Aventurière*, which has held a place in the French repertory since 1843. The late Mr. Robertson's adaptation was once in the possession of the present Joseph Jefferson, by whom it was being rehearsed at the Varieties Theatre, New Orleans, under the title of *Across the Continent*. But not liking the part of Colonel White, which he had intended to act himself, Mr. Jefferson returned the play to its author, together with five hundred dollars. Robertson subsequently sold it to Mr. Sothern, who improved it in the text, and produced it at the Haymarket Theatre on Thursday, January 14th, 1869. The following was the cast on that occasion:—Mr. Dorrison, Mr. Chippendale; Colonel White, Mr. E. A. Sothern; Captain Mountraffe, Mr. Compton; Bertie Thompson, Mr. Robert Astley; Dora Thornhaugh, Miss Caroline Hill; Lucy Dorrison, Miss Ione Burke; and Mrs. Pinchbeck, Miss Ada Cavendish. *L'Aventurière* was acted in the original French at the Prince of Wales's Theatre on May 11th, 1880, with Miss Geneviève Ward, Mr. H. Beerbohm-Tree, Mr. Horace Wigan, M. Marius,

and Mdlle. Herbert, in the principal characters. The play is in every way suited to the requirements of the St. James's Theatre, and the revival was successful. Mrs. Kendal acted Mrs. Pinchbeck with much grace, and Mr. Kendal played Colonel White. Mr. Hare was the Captain Mountraffe, and Mr. T. W. Robertson (son of the dramatist) appeared as Bertie Thompson. Miss Kate Bishop was a handsome representative of Dora Thornhaugh, and Miss Maud Cathcart was a charming Lucy Dorrison. *The Cape Mail*, originally produced at Liverpool on September 23rd, is a capital little piece which affords Mrs. Kendal another opportunity for displaying her capabilities as an actress in pathetic characters. In *The Cape Mail* Mr. Clement Scott has worked into dramatic form the one strong incident from a five-act French drama, *Jeanne qui Pleure et Jeanne qui Rit*. This piece also formed the subject of a two-act play by Leicester Buckingham, entitled *The Merry Widow*, in which the heroine was played by Miss Herbert.

XI.

NOVEMBER.

A Thread of Silk.—*Mimi*.—*Dust*.—*The Modern Faust*.—*Plot and Passion* at the Haymarket.—*A Lesson*.—*Marriage Bells*.—*The Girl he left behind Him*.

A Thread of Silk, a comedy in three acts, by Mr. Arthur Matthison, was produced at the Crystal Palace on November 3rd. Though announced as a new play, it was not so, as the comedy had previously been acted under the title of *A Battle Royal* at the Alexandra Theatre, Liverpool, on November 25th, 1878, with Mrs. Howard Paul as Agnes Fleming, the part which Miss Rose Leclercq now plays so delicately and well. Not being entirely new to the stage, there is no need for us to describe the plot of *A Thread of Silk*.

Mimi, a new romantic drama in three acts by Mr. Dion Boucicault, was produced at the Court Theatre on the 7th. *Mimi* was too lachrymose and maudlin for this age, and was soon withdrawn, but its plot may be told: *Mimi*, a poor gipsy girl, has been betrayed into a mock marriage by a Cambridge student, Leo Chillingham, who has run away from college to live with the girl who believes herself to be his wife. When the play commences, they are found in a glen in Cumberland, on the eve of crossing the border, but an artist, Sandy

McElrath, discovers his old school-fellow's hiding-place, and sends word of his discovery to Leo's mother and his old sweetheart, Lady Maude Kennedy, who are conveniently stopping at an hotel close by. In answer to the summons Lady Maude arrives in the glen and persuades Leo to return with her to his mother. They depart together, and as they are leaving the scene, Mimi enters and falls prostrate at the sight. In the second act we find Leo, false to Mimi, and false to himself, celebrating his marriage with the Lady Maude. We now learn how Mimi, having been attacked by brain-fever, has lost her senses, been locked up in an asylum for persons of insane mind, and has eventually escaped therefrom. She then finds her way to London, and, of course, to Lady Maude's, where, concealed in an inner chamber, she overhears Leo declare that he no longer loves her, and as a result of this avowal from the man she loves, backed up by cold and piercing words from Lady Maude, she leaves the house, and news is presently brought that she has disappeared beside a canal. The last act brings us the restoration to Leo of Mimi, and, for no reason whatever, a painfully absurd death scene of the heroine of the piece. Miss Marion Terry played Mimi with deep pathos, but her admirable acting was useless in such a play. Leo Chillingham was acted with artistic vigour by Mr. Kyrle Bellew, and Mr. John Clayton, Mr. Henry Neville, Mr. Clifford Cooper, and Mr. Denny did their best with parts which were entirely unworthy of them. Mrs. Bernard-Beere looked handsome, and acted her character, Lady Maude, as well as possible. Miss Carlotta Addison was graceful in her small part, and Miss Carlotta Leclercq made her first appearance at this theatre as Mrs. Chillingham. Mr. Dion Boucicault acknowledged that two scenes from his drama had been inspired by Henri Mürger's *La Vie de Bohème*, but did not say that the scene in the second act, where Mimi overhears the extorted avowal of her lover's falseness to her, is very similar indeed to the scene which concludes the last act of Alfred de Musset's three-act play, *On ne Badine pas avec l'Amour*, which was acted at the Gaiety Theatre, during the visit in 1879 of the Comédie Française company to England.

On the same evening a play, called *Dust*, which met with but little better fate, was acted at the Royalty Theatre. It was adapted by Mr. Sydney Grundy from *Le Point de Mire* of MM. Labiche and Delacour. It was only performed seven times.

The Modern Faust is the title of a new and original four-act

play by Mr. Herman Merivale, produced at the Theatre Royal, Manchester, on Saturday afternoon, November 19th. It was simply written, and acted once, to enable Mr. Merivale to secure all legal rights in his novel of *Faucit of Balliol*, and cannot yet be fairly judged.*

Mr. and Mrs. Bancroft returned to their sumptuously decorated Haymarket Theatre on the 26th, when *Plot and Passion* was revived, and Mr. F. C. Burnand's version of *Lolotte* was first played. It may be taken for granted that the story of Mr. Tom Taylor's *Plot and Passion* is well known. The drama is in many respects an excellent play, but its sentiment is hardly suited to the polite personages who generally attend the Haymarket Theatre. The piece was first produced at the Olympic Theatre on Monday, October 17, 1853. Fouché was played by Sam Emery and Robson represented Desmarests. Mr. Alfred Wigan appeared as De Neuville, and Mrs. Stirling acted Marie de Fontanges. It can scarcely be said that Mr. Bancroft fully realised the character of Fouché. The impersonation lacked dignity and power. Nevertheless, he played artistically. His bearing in the difficult scene at the end of the last act was excellent. Mr. Arthur Cecil's Desmarests was colourless and vapid, and beyond a general attention to detail, not particularly noticeable or striking. Miss Ada Cavendish, who, on this occasion, made her first appearance since her return from America, met with a hearty greeting, but both she and Mr. H. B. Conway, though working well and hard, struggled against an unsympathetic audience. Mr. A. W. Pinero made his first appearance here and gave a faint touch of light comedy to his part of the Marquis de Cevennes. The minor characters were well filled and the play was capitally mounted. The dresses, designed by the Hon. Lewis Wingfield, were sufficiently handsome. That part of the programme, however, which seemed to attract most attention was Mr. F. C. Burnand's adaptation of MM. Meilhac and Halévy's *Lolotte*, which little one-act piece we may mention was written by the authors of *Frou-Frou* for Mdme. Céline Chaumont, and first produced at the Paris Vaudeville on October 4th, 1879. Mdme. Chaumont appeared in it at the Gaiety Theatre last year. Mr. Burnand has strengthened the

* Slightly altered, and called *The Cynic*, it was produced in London at the Globe Theatre on January 14th, 1882, with Mr. Hermann Vezin, Mr. Arthur Dacre, and Mr. H. Hamilton in their original characters, and Miss Litton and Miss Louise Wills also in the cast. It was played in London for the last time on February 18th, having, unfortunately, proved a failure.

plot of the French piece, and shorn it of its offensiveness. The story of the little comedy, which is called *A Lesson*, may be noted. Lady Duncan, who has been married to a Scotchman thirty years older than herself, is going to take part in some private theatricals, and has obtained the assistance of Miss Kate Reeve, a professional actress. Lady Duncan sends her husband away so as to have leisure to attend to her instructress. Thinking that he has had the opportunity purposely provided for him, Mr. Wentworth attempts to make love to Lady Duncan, but he is also sent away. Then Miss Kate Reeve appears and the lesson commences. As the actress, Mrs. Bancroft reminds the playgoer of bygone days, and refreshes his memory by a song and dance. The lesson progresses smoothly for a while, till Mr. Wentworth returns and renews his protestations of love. This scoundrel is no other than Miss Reeve's husband, and the actress overhears his avowal. She passionately pours out a vehement speech, and in the course of it Sir Thomas Duncan returns, and the actress, seeing that she has been listened to by the husband, remarks that that is the manner in which her pupil should act, thus teaching a lesson more than was bargained for. The little piece is brightly written, and Mrs. Bancroft rendered her part admirably. Miss Blanche Henri played gracefully and naturally as Lady Duncan, and Mr. H. B. Conway was effective as Mr. Wentworth. Mr. C. Brookfield gave a capital little character sketch as Sir Thomas Duncan. *A Lesson* was well received, and was, for some time, a considerable attraction at this theatre.



MRS. BANCROFT.
(*A Lesson.*)

Two one-act pieces were added to the bills of the Vaudeville on the 28th. The first of these was a comedietta by Mr. Herbert Gough, entitled *Marriage Bells*. It was originally acted for one night at Bath on October 1st, and is a sympathetic little story, delicately told. *The Girl he left behind him*, a variety "conveyed from the French by Delacour Daubigny,"

the other piece played, showed much humour, and provided Mr. Thomas Thorne with a good part.

Mr. W. S. Gilbert's three-act farcical comedy, *Engaged*, was revived at the Court Theatre on November 30th. The amusing piece was originally brought out at the Haymarket Theatre on October 3rd, 1877, when it contained the following cast: — Cheviot Hill, Mr. George Honey; Belvawney, Mr. Kyrle Bellew;

Mr. Symperson, Mr. Howe; Angus Macalister, Mr. Dewar; Major McGillicuddy, Mr. Weathersby; Belinda Treherne, Miss Marion Terry; Minnie, Miss Lucy Buckstone; Mrs. Macfarlane, Miss Emily Thorne; Maggie, Miss Julia Stewart; and Parker, Miss Julia Roselle. In the present revival, Mr. Kyrle Bellew, Miss Marion Terry, and Miss Emily Thorne resumed their original characters, and Mr. Henry J. Byron played with his quiet humour the part of Cheviot Hill. A charming representative of the Scotch girl, Maggie, was found in Miss Measor, a sketch of whom our artist has drawn above.



MISS MEASOR.
(*Engaged.*)

XII.

DECEMBER.

The Black Crook.—*Foggerty's Fairy*.—*Aladdin*.—*Macfarlane's Will*.—*Drury Lane Pantomime*.—*Two Roses at the Lyceum*.—*The Fisherman's Daughter*.—*Pluto*.—*The Squire*.—*Taken from Life*.

The Black Crook, founded on *La Biche au Bois*, and newly arranged and re-written by Mr. Harry Paulton, was introduced at the Alhambra Theatre on December 3rd. It proved to be the very thing for the handsome building, and was one of the most gorgeous spectacular displays of the year. Splendidly put on the stage, with a capital company, handsome costumes, good ballets, and pretty music, it became at once immensely popular. Mr. Harry Paulton sustained the fun of the production by his humorous representation of a quaint character, and Miss Constance Loseby played the title rôle with good effect.

Foggerty's Fairy, the comedy which Mr. Gilbert had written for the late E. A. Sothern, was produced at the Criterion Theatre on the 15th. Although beautifully written, and a most delightful play to read, it seemed to be too complicated for the public, and was withdrawn after the run of a month, in favour of Messrs. Doe and Matthison's amusing play, *The Great Divorce Case*.

On Christmas Eve, the third of the series of burlesque-dramas introduced at the Gaiety Theatre by Mr. John Hol-



MISS CONSTANCE LOSEBY.
(*The Black Crook*.)

lingshead was presented. Written by Mr. Robert Reece, and called *Aladdin*, it differed very little from the ordinary Gaiety burlesques.

Mr. Edward Terry played Abanazar with his accustomed spirit, Miss Farren acted *Aladdin*, and Miss Kate Vaughan the Princess Badroulbadour. The grotesque drollery of the magician, the comic song of the glorified street-boy, the movement of the most graceful dancer on our stage—all were provided for, and nothing was omitted which could render *Aladdin* a success of its kind. From a spectacular point of view, there was nothing much in the burlesque beyond a clever mechanical change of scene by Mr. Hann.

At the Imperial Theatre, on the afternoon of the 26th, a new pantomime-vaudeville in three acts, by Messrs. Joseph Mackay and

Henri Agoust, entitled *Macfarlane's Will*, was played. To describe its plot is an almost impossible and certainly a useless task. Suffice it to say that the piece contained plenty of fun and served as the vehicle for a display of some capital pantomimic and humorous acting by M. Agoust and his troupe.

The pantomime of *Robinson Crusoe*, written by Mr. E. L. Blanchard, and produced on boxing-night at Drury Lane by Mr. Augustus Harris, is, probably, the biggest and most successful thing of its kind that has been seen on the boards of our national theatre. Scenery of surpassing splendour, magnificent costumes, and an unrivalled company of actors and actresses were united in gaining the triumph of the season. The outlay upon the production before it was seen by the



MISS FARREN.
(*Aladdin.*)

public was stated to have been more than ten thousand pounds; but this heavy expenditure was soon recouped by the enormous audiences drawn to witness this capital pantomime. Miss Fanny Leslie, who is represented in our picture, played with grace and vivacity as the hero, and Miss Amalia was a clever Polly. Mr. Arthur Roberts and Mr. James Fawn, two really clever comedians, joined with Mr. Harry Nicholls in keeping alive the merriment and fun of the thing, and Mr. Harry Jackson appeared as a cockatoo. Other excellent artists were also in the cast, and we may safely say that nothing more complete in its way than the Drury Lane pantomime of *Robinson Crusoe* has yet been seen.

The revival of Mr. James Albery's charming comedy, *Two Roses*, brought, as might have been expected, an enthusiastic audience to Mr. Irving's enlarged and newly decorated theatre. The piece itself proved most acceptable, and the reappearance of Mr. Irving was greeted with loud and prolonged applause. The *Two*

Roses, it may be noted, was first brought out on June 4, 1870, at the Vaudeville Theatre, under the management of Messrs. Montague, James, and Thorne. Mr. Irving then, as now, played the part of Digby Grant; Mr. Thorne acted Caleb Deecie; Mr. H. J. Montague appeared as Jack Wyatt; Mr. George Honey represented Our Mr. Jenkins; and Miss Amy Fawsitt took the part of Lottie. Sad to say, the three latter artists have passed out of the land of the living; Mr. Thomas



MR. EDWARD TERRY,
(*Aladdin.*)

Thorne is otherwise engaged; and in the present revival the only member of the original cast is the talented manager-actor of the Lyceum. Mr. Irving's performance of the selfish, arrogant, hypocritical Digby Grant has been elaborated and made perfect in every detail, with a result as artistic, brilliant, and as perfect as could be desired. As Caleb Deecie,

Mr. George Alexander, though not catching the exact spirit of the part, is manly, earnest, and, possessing a good appearance, wins the favour of the audience by his impersonation. Mr. W. Terriss plays Jack Wyatt with his accustomed ease and artistic vigour, and a pleasant representative of Mr. Furnival, the solicitor, is found in our old favourite, Mr. Howe. Mr. David James appears in his old, though not original, part of Our Mr. Jenkins, and meets with a warm reception and storms of well-merited applause for his amusing rendering of the character. Miss Helen Matthews and Miss Winifred Emery appear as the Two Roses, and act charmingly. Our illustrations represent Mr. Irving as Digby



MISS FANNY LESLIE.
(*Robinson Crusoe*.)

Grant and Mr. James as Our Mr. Jenkins, in the last act of *Two Roses*.

The Fisherman's Daughter, a drama in two acts, by Mr. Charles Garvice, was played at the Royalty Theatre on the 26th. It was neatly put together, and, though many of the situations in the piece were improbable, it afforded opportunity for some excellent acting by Miss Hilda Hilton, Miss Evelyn, Mr. Charles Glenney, and Mr. F. Everill. *Pluto*, a new version, by Mr. Byron, of an old burlesque, was the principal attraction of the evening, and seemed to hit the taste of the audience.

Popular music, pretty faces, beautiful dresses, and a smartly written book go a long way in this class of amusement, and these elements being all included in the burlesque, it only remains to state that Miss Lydia Thompson made a lively and captivating Orpheus, dancing, singing, and punning as merrily as ever; that Miss Wadman was a pretty Eurydice, Miss Trevor a highly amusing Clotilda, Miss Maud Taylor an interesting Proserpine, and that Miss Ella Chapman danced and played upon the banjo to the delight of the audience. Mr. W. J. Hill bore the task of amusing the audience.

The fresh, breezy atmosphere of *The Squire*, the new three-act play produced at the St. James's Theatre

on the 29th, carries us away from the busy world and takes us into scenes of charming rural life. The play is redolent of country air and pure domestic scenes that are a relief from the everyday incidents of a town life, and as hearty and welcome as they are fresh and singularly pleasing. The principal characters in Mr. Pinero's piece are strikingly like those in Mr. Thomas Hardy's novel, *Far from the Madding Crowd*—a fact about which there has been much discussion. Its plot is this: Kate



MR. IRVING AND MR. JAMES.
(*Two Roses.*)

Verity is the "Squire" of a country village, and has been married a year to Lieutenant Thorndyke, but the marriage has been

kept secret to enable the Lieutenant to retain his income, which in the event of his marriage becoming known would be cut off. Cogent reasons for the marriage being announced, induce Thorndyke to inform his mother, but on the eve of his so doing his first wife, whom he had thought dead, sends a message, by means of the parson, to inform Kate Verity that she is still alive; consequently the poor "squire" is in an extremely awkward predicament, from which she is rescued by the timely death of



MR. GEORGE ALEXANDER.
(*Two Roses.*)

her husband's first wife. This, briefly put, is the thread upon which the admirable play is based. No need to say how skilfully the plot is worked out, and how wonderfully *The Squire* is constructed. The characters are most cleverly drawn, and are very capitally acted. Of course Mrs. Kendal plays the arduous rôle of Kate Verity, and acts with charming grace and delicacy in a very difficult part. Lieutenant Thorndyke is acted by Mr. Kendal with gentlemanly ease, and Mr. Hare plays the village parson, and gives a capital sketch. Another good character part is assumed by Mr. Macintosh with rare artistic effect, and Mr. T. N. Wenman gives a fine, manly impersonation of a faithful lover. Miss Ada Murray and Mr. T. W. Robertson also help to complete the valuable cast, and minor parts are efficiently filled by Miss

Brereton and Messrs. Brandon, Martin, and C. Steyne. *The Squire* is admirably mounted, and the scene of the first act is a capital set, worthy of special praise. The incidental music to the piece has been composed by Mr. Frederic Clay.

The last night of the year brought us the production at the Adelphi Theatre of Mr. Henry Pettitt's five-act drama, *Taken*



MISS LYDIA THOMPSON AND MR. W. J. HILL.
(Pluto.)

from *Life*. This is no direct imitation of any play that has gone before it, and it can be enjoyed, and heartily, by all who have become excited or tearful over *New Babylon*, *The World, Youth, Never too Late to Mend*, *The Lights o' London*, or *Mankind*. A simple story of love and persecution is told in a very direct and telling manner, and with

language superior to that generally found in plays that do not come from authors like Charles Reade or Dion Boucicault. The great sensation scene is the explosion at Clerkenwell prison, where the hero is played by Mr. Charles Warner. The most artistic and cleverest scene in a dramatic sense is, however, that of the murder, in which most ingeniously the hard-worked



MRS. KENDAL.
(*The Squire.*)

artist is made to look like the murderer of his wife's brother. The great merit of the play is that it is direct, simple, and uninvolved. Vice and virtue are painted in bright and alluring colours, and the acting

throughout is spirited and natural. It is an Adelphi drama of the old pattern carefully adapted to modern taste. There is no better actor at present on the stage to carry a play of this kind through than Mr. Charles Warner, and he has, to assist him, Miss Gerard, who is becoming as successful in melodrama as she is clever in comedy. Mr. E. Price and Mr. Beveridge share in the honours of the evening; and two strong dashes of colour put in by artists, are the parts taken by Mr. Proctor—an excellent and all too short sketch—and Mr. F. Thorne, brother of the popular manager of the Vaudeville.

NEW PLAYS AND IMPORTANT REVIVALS,

FROM DECEMBER 31ST, 1880, TO DECEMBER, 31ST, 1881.

WITH THE DATES OF PRODUCTION AND CASTS OF CHARACTERS.

JANUARY, 1881.

3rd. Lyceum. First Performance.

THE CUP.

Tragedy in Two Acts, by ALFRED TENNY-
SON.

Galatians.

Synorix	..	..	Mr. Irving.
Sinnatus	..	..	Mr. Terriss.
Attendant	..	..	Mr. Harwood.
Boy	..	..	Miss Brown.
Maid	..	..	Miss Harwood.
Phœbe	..	..	Miss Pauncefort.
Camma	..	..	Miss Ellen Terry.

Romans.

Antonius	..	..	Mr. Tyars.
Publius	..	..	Mr. Hudson.
Nobleman	..	..	Mr. Matthison.
Herald	..	..	Mr. Archer.

8th. St. James's. First Performance
in London.

THE MONEY-SPINNER.

New and Original Comedy-Drama in Two
Acts, by ARTHUR W. PINERO. First
produced at the Prince's Theatre, Man-
chester, November 5th, 1880.

Lord Kengussie	..	..	Mr. W. H. Kendal.
Baron Croodle	..	..	Mr. Hare.
Harold Boycott	..	..	Mr. John Clayton.
Jules Faubert	..	..	Mr. Mackintosh.
Porter	..	..	Mr. De Verney.
Millicent Boycott	..	..	Mrs. Kendal.
Dorinda Croodle	..	..	Miss Kate Phillips.
Margot	..	..	Mrs. Gaston Murray.

15th. Olympia. First Performance.

LOLA; or, the Belle of Baccarato.
New and Original Comic Opera in Two
Acts. Libretto by FRANK MARSHALL.
Music by ANTONIO ORSINI.

Alexis	..	..	Mr. E. Rosenthal.
Polonikoff	..	..	Mr. H. Lewens.
Bobiski	..	..	Mr. M. Bentley.
Tigerkoffaki	..	..	Mr. Gordon Rae.
Edgardo de Toros	..	..	Mr. Henry Walsham.
Reginald Vere de Vere	..	..	Mr. De Lange.
Lord Adolphus	..	..	Mr. Weathersby.
Honourable Launcelot	..	..	Master Jones.
First Citizen	..	..	Mr. Mowbray.
Waiter	..	..	Mr. Williams.
First Sailor	..	..	Mr. Rylands.
Trumpeter	..	..	Mr. Onwbyn.
Reporter	..	..	Mr. Grundy.

Lola de Florez	..	..	Miss Elinor Loveday.
Priscilla de Mont- morency	..	..	Miss Everard.
Lady Lambkin	..	..	Miss Alice Mowbray.
Julia	..	..	Miss Doreen O'Brien.
Emily	..	..	Miss Rose Roberts.
Lizette	..	..	Miss Cora Saville.
First Citizeness	..	..	Miss Edrof.

24th. Criterion. First Performance.

BRAVE HEARTS.

A Domestic Story in Two Acts, by
ARTHUR MATTHISON.

The Marquis de Château Laroche	..	..	Mr. H. Beerbohm-Tree.
Mr. H. Robins	..	..	Mr. W. Blakeley.
Albert Robins	..	..	Mr. C. H. Glenney.
Tibbets	..	..	Mr. G. Giddens.
Mrs. Sanderson	..	..	Mrs. Alfred Mellon.
Dorine	..	..	Miss Mary Rorke.

26th. Globe. First Performance.

LA BELLE NORMANDE.

Musical Buffoonery in Three Acts, by
ALFRED MALTBY and R. MANSELL.
Music by VASSEUR & GREVÉ.

Armand	..	..	Mr. F. H. Celli.
Epinard	..	..	Mr. H. Paulton.
Farouche	..	..	Mr. A. Maltby.
Batifol	..	..	Mr. Furneaux Cook.
Julian Picardeau	..	..	Mr. Chas. Ashford.
The Registrar- General	..	..	Mr. Fred Clifton.
Lafitte	..	..	Mr. A. H. Forrest.
Sangsterre	..	..	Mr. H. Ryde.
Kristie	..	..	Mr. Hunt.
Eglantine	..	..	Miss Kate Munroe.
Margot	..	..	Madame Amadi.
Titine	..	..	Miss Kate Lee.
Pierre	..	..	Miss Byron.
First Mate	..	..	Miss Clara Graham.
Cabin Boy	..	..	Miss Comyns.
Madame Pondi- cherry	..	..	Miss Maria Davis.

29th. Vaudeville. First Performance.

DIVORCE.

Farcical Comedy, in Three Acts, adapted
from the French by ROBERT REECE.

Mr. Popplejohn	..	..	Mr. John Maclean.
Samuel Buckham	..	..	Mr. Thomas Thorne.
Justinian Cato	..	..	Mr. J. G. Grahame.
Buckham	..	..	Mr. W. Lestocq.
Strutt	..	..	Mr. W. Hargreaves.
Tap	..	..	Mr. W. Hargreaves.

<i>Mrs. Popplejohn</i>	Miss Kate Bishop.
<i>Alma Day</i>	Miss Marie Illington.
<i>Charlotte</i>	Miss Cicely Richards.
<i>Bunch</i>	Miss Lydia Cowell.

FEBRUARY.

2nd. *Prince of Wales's*. First Performance.

THE COLONEL.

New Comedy in Three Acts, by F. C. BURNAND, founded on "Le Mari à la Campagne."

<i>Col. Woottweell</i>	Mr. Coghlan.
<i>W. Wood, U.S.</i>	
<i>Cavairy</i>	
<i>Richard Forrester</i>	Mr. W. Herbert.
<i>Lambert Streye</i>	Mr. James Fernandez.
<i>Basil Giorgione</i>	Mr. Rowland Buck-
	stone.
<i>Edward Langton</i>	Mr. Eric Bayley.
<i>Mullins</i>	Mr. Rowley.
<i>Parkes</i>	Mr. Charles Cecil.
<i>Romelli</i>	Mr. Ly Graham.
<i>Lady Tompkins</i>	Mrs. Leigh Murray.
<i>Olive</i>	Miss Myra Holme.
<i>Nellie</i>	Miss C. Grahame.
<i>Mrs. Blyth</i>	Miss Amy Roselle.
<i>Goodall</i>	Miss Houston.

5th. Haymarket. Revival.

MASKS AND FACES.

Original Comedy, by CHARLES READE and TOM TAYLOR.

<i>Sir Charles Pomanter</i>	Mr. H. B. Conway.
<i>Ernest Vane</i>	Mr. Arthur Dacre.
<i>Colley Cibber</i>	Mr. Arthur Cecil.
<i>James Quin</i>	Mr. Teesdale.
<i>Triplet</i>	Mr. S. B. Bancroft.
<i>Mr. Snarl</i>	Mr. Kemble.
<i>Mr. Soaper</i>	Mr. C. Brookfield.
<i>Lysimachus</i>	Miss Kate Grattan.
<i>James Burdock</i>	Mr. Stewart Dawson.
<i>Colander</i>	Mr. Smedley.
<i>Houndson</i>	Mr. Dean.
<i>Peg Woffington</i>	Mrs. Bancroft.
<i>Mabel Vane</i>	Miss Marion Terry.
<i>Kitty Clive</i>	Miss Wade.
<i>Mrs. Triplet</i>	Mrs. Canninge.
<i>Roxalana</i>	Miss Mabel Grattan.

14th. Royalty. First Performance.

PEGGY.

New and Original Drama in Three Acts, by JOSEPH MACKAY.

<i>Peggy</i>	Miss Kate Lawler.
<i>Granny O'Flanigan</i>	Miss Harriet Coveney.
<i>Miss Amelia Pentycost</i>	Miss Amy Crawford.

<i>Mrs. Duffy</i>	Miss F. Lavender.
<i>Lady Letitia</i>	Miss De Cuvigne.
<i>Betsy Byrne</i>	Miss Sylvia Grey.
<i>Lady Honoria</i>	Miss B. Young.
<i>Mrs. Brucciani</i>	Miss St. Clare.
<i>Mrs. Cadworm</i>	Miss Ruth Francis.
<i>General Pentycost</i>	Mr. S. Dallas.
<i>Jemmy Johnson</i>	Master Lock.
<i>Smith</i>	Mr. H. Martell.
<i>Lord Ronald</i>	Mr. Kelcey.
<i>Scowry</i>	
<i>M'Nab</i>	Mr. E. T. Stanley.
<i>Bedford</i>	Mr. Marshall.
<i>Beppo Spartolotti</i>	Mr. Frank Cooper.
<i>Dr. Ulysses Molloy</i>	Mr. E. Righton.

21st. Alexandra, Liverpool. First Performance.

GENTLE GERTRUDE.

New and Original Satire in One Act, by T. EDGAR PEMBERTON. Music by T. ANDERTON.

<i>Giles Gowkrodder</i>	Mr. W. Hogarth.
<i>Sir Guy de Montford</i>	Mr. Edward Saker.
<i>Mrs. Gowkrodder</i>	Miss P. Poland.
<i>Gertrude</i>	Mrs. Edward Saker.

28th. Grand Theatre, Leeds. First Performance.

COAL-ITION.

New and original Comedietta in one Act, by THOS. H. HARDMAN and HERBERT NORTH.

<i>Duke Yonge</i>	Mr. Fred. Desmond.
<i>Major Senior</i>	Mr. W. H. Day.
<i>Waiter</i>	Mr. A. Murray.
<i>Phæbe Lovewell</i>	Miss Rosie St. George.
<i>Grace Little</i>	Miss M. Hunt.

MARCH.

10th. Vaudeville. First Performance.

TOM PINCH.

Comedy in Three Acts, by JOSEPH DILLEY and LEWIS CLIFTON.

<i>Seth Pecksniff</i>	Mr. William Farren.
<i>Martin Chuzzlewit</i>	Mr. John Maclean.
<i>John Westlock</i>	Mr. J. R. Crauford.
<i>Mark Tapley</i>	Mr. W. Lestocq.
<i>Martin Chuzzlewit</i>	Mr. J. G. Grahame.
<i>Tom Pinch</i>	Mr. Thomas Thorne.
<i>Mary Graham</i>	Miss Kate Bishop.
<i>Charity</i>	Miss Sophie Larkin.
<i>Mercy</i>	Miss Cicely Richards.
<i>Ruth</i>	Miss Lydia Cowell.
<i>Jane</i>	Miss E. Palmer.

14th. Adelphi. First Performance.

MICHAEL STROGOFF.

Drama in a Prologue and five Acts, adapted by HENRY J. BYRON from the French of D'ENNERY and JULES VERNE.

Michael Strogoff Mr. Charles Warner.
Ivan Ogareff Mr. James Fernandez.
Governor of Moscow Mr. J. A. Rosier.

General Kieroff Mr. T. A. Palmer.
Aide-de-Camp Mr. E. Blandford.
John Blunt Mr. Henry J. Byron.
M. Jollivet Mr. F. W. Irish.
Feofar Mr. Howard Russell.
Chief of Police Mr. M. Byrnes.
An Innkeeper Mr. H. Proctor.
Passport Agent Mr. G. H. Jones.
Telegraph Clerk Mr. E. J. Henley.
Tartar Chief Mr. R. H. Lingham.
Officer Mr. W. H. Perrette.
First Traveller Mr. R. M. Archer.
First Fugitive Mr. Barkly.
A Gipsy Mr. Ives.
The Grand Duke Mr. A. H. Warren.
General Verousoff Mr. Robinson.
Aide-de-Camp Mr. E. West.
Olga Strogoff Mrs. Hermann Vezin.
Sangarre Mrs. Bernard-Brere.
Nadia Fedor Miss Gerard.

14th. Imperial. First Performance.

A LYRICAL LOVER.

Comedietta in one Act, by H. SAVILE CLARKE.

Alice Fane Miss Ethel Hope.
Frank Greville Mr. E. B. Norman.

14th. Drury Lane. First Performance.

THE STORES.

Co-Opera in one Act, by EDWARD ROSE and AUGUSTUS HARRIS. Music by SIGNOR BUCALOSSI.

A Cabinet Minister Mr. Walter Pelham.
His Daughter Miss Kathleen Corri.
Leader of Fashion Mr. Douglas Cox.
An Admiral Mr. Broughton.
A General Mr. Gregory.
A Bishop Mr. B. Bucalossi.
Secretary Mr. De Lange.

14th. Royal, Leicester. First Performance.

YOUNG DICK WHITTINGTON.

Burlesque, by J. WILTON JONES.
Alderman Fitz-warren Mr. Owen Dacroy.
Young Dick Whittington Miss Nellie Bouvierie.
Old Tom Master McGrath.

Giles Mr. Frank G. Veni-
more.
Captain Mainbrace Miss Maggie Lewis.
Jack Tiller Miss E. Welbourne.
Ben Boltrope Miss M. Willyams.
Bill Ugly Mr. Norton.
Joe Deadlight Mr. Shepherd.
Alice Fitzwarren Miss Susan Rignold.
Sarah Mr. Fred J. Stimson.

26th. Court. Revival.

ROMEO AND JULIET.

Escalus Mr. Brian Darley.
Paris Mr. Norman Forbes.
Montague Mr. E. Butler.
Capulet Mr. Clifford Cooper.
Romeo Mr. Forbes Robertson.
Mercutio Mr. Wilson Barrett.
Benvolio Mr. E. B. Norman.
Tybalt Mr. Edward Price.
Friar Laurence Mr. John Ryder.
Balthasar Mr. Neville Doone.
Gregory Mr. W. P. Grainger.
Abram Mr. F. W. Phipps.
An Apothecary Mr. G. W. Anson.
Peter Miss J. Clifford.
Page to Paris Miss Blanche Garnier.
Lady Montague Miss M. A. Giffard.
Lady Capulet Madame Helena Mod-
jeska.
Juliet Miss R. G. Le Thiére.

28th. Alhambra. First Performance.

JEANNE, JEANNETTE, AND JEANNETON.

Comic Opera in a Prologue and Three Acts, adapted from the French by R. REECE. Music by P. LACOME.

Jeanne Miss Alice May.
Jeannette Miss St. Quinten.
Jeanneton Miss Constance Loseby.
Clorinde Miss Ivanova.
Florine Miss May Jamieson.
Celine Miss San Martino.
Marquis de Noce Mr. W. H. Woodfield.
Prince de Soubise Mr. W. S. Penley.
Briolet Mr. Fred. Leslie.
La Grenade Mr. Kelleher.
D'Auberval Mr. A. Collini.
Officer Mr. C. Power.
Jacquot Mr. Sweetman.
Notary Mr. Redmond.

28th. Royalty, Glasgow. First Performance.

CORSICAN BROTHER-BABES IN THE WOOD.

Burlesque by G. R. SIMS.
Fabian and Louis Mr. George Walton.
The Twin Mr. Geo. R. Budd.

<i>Chateau Renaud</i>	Mr. Alfred Hemming.
<i>Alfred Meynard</i>	Miss Retta Walton.
<i>Colonna</i>	Mr. John Walton.
<i>Montgiron</i>	Miss Elsie Cameron.
<i>Bella</i>	Miss Clara St. Clair.
<i>Eva</i>	Miss Harriet Walton.
<i>Mephisto</i>	Miss Sophie Fair-
<i>Madame dei Franchi</i>	brother.
<i>Emmie de L'Es-parre</i>	Mr. Devereux Linton.
	Miss Carlotta Zerbini.

APRIL.

2nd. *Princess's*. First Performance.

BRANDED.

Drama in Five Acts, by RICHARD LEE.

<i>Roland Lacroix</i>	Mr. Henry Neville.
<i>Monsieur Ferron</i>	
<i>Colonel St. Cyr</i>	Mr. F. Archer.
<i>Corporal Paul</i>	Mr. William Red-
	mund.
<i>Sergeant Verjuc- ceau</i>	Mr. J. S. Hewitt.
<i>Monsieur Leseque</i>	Mr. John Beauchamp.
<i>Ichabod Krantz</i>	Mr. Henry Evans.
<i>Zoille</i>	Mr. Arthur Estcourt.
<i>Mouche</i>	Mr. John Gardiner.
<i>Grenier</i>	Mr. Chamberlain.
<i>Zlik</i>	Master Barry.
<i>Pere Gérôme</i>	Mr. Walton Avondale.
<i>Sergent de Ville</i>	Mr. Stirling.
<i>Lucian Lacroix</i>	Little Miss Bunch.
<i>Lucian Ferron</i>	Mr. C. Sidney.
<i>Jules Laurelle</i>	Little Katie Barry.
<i>Jules Laurelle</i>	Mr. F. Charles.
<i>Muraille</i>	Mr. Arthur Greville.
<i>Grosjean</i>	Mr. Wallace.
<i>Wurms</i>	Mr. Allen Thomas.
<i>First Warden</i>	Mr. Anderson.
<i>Second Warden</i>	Mr. Proctor.
<i>Lina</i>	Miss Caroline Hill.
<i>Little Corinne</i>	Little Katie Neville.
<i>Mdlle. Corinne</i>	Miss Maud Milton.
<i>Laurelle</i>	
<i>Hagar</i>	Mrs. Huntley.
<i>Madame Verjuc- ceau</i>	Mrs. Lyons.

11th. *Prince of Wales's*. First Performance.

GLASS HOUSES.

Comedy in Three Acts, by Fred W. BROUGHTON.

<i>Wingleton</i>	Mr. Fred J. Stimson.
<i>Wobbs, Esq.</i>	
<i>Sidney Nugent</i>	Mr. Owen Dacroy.
<i>Fred West</i>	Mr. E. W. Bretton.
<i>Dan Mellon</i>	Mr. F. C. Venimore.
<i>Cora Wobbs</i>	Miss Susan Rignold.
<i>Mary Mellon</i>	Miss Maggie Lewis.
<i>Mrs. Nugent</i>	Miss Camille West-
	ropp.

16th. Lyceum. Revival.

THE BELLE'S STRATAGEM.

Comedy by Mrs. COWLEY, compressed into Three Acts.

<i>Doricourt</i>	Mr. Irving.
<i>Hardy</i>	Mr. Howe.
<i>Flutter</i>	Mr. W. Terriss.
<i>Saville</i>	Mr. Pinero.
<i>Villiers</i>	Mr. Elwood.
<i>Courtall</i>	Mr. Tyars.
<i>Sir George Touch- wood</i>	Mr. Beaumont.
<i>Gibson</i>	Mr. Clifford.
<i>Pilgrim Mask</i>	Mr. Hudson.
<i>Mountebank</i>	Mr. Carter.
<i>Servant</i>	Mr. Marion.
<i>Mrs. Rackett</i>	Miss Sophie Young.
<i>Lady Touchwood</i>	Miss Barnett.
<i>Letitia Hardy</i>	Miss Ellen Terry.

16th. Globe. First Performances.

SEEING FROU-FROU.

Comedy in One Act, by ALFRED MURRAY.

<i>Augustus Perkins</i>	Mr. C. Ashford.
<i>Samuel Pribble</i>	Mr. G. Temple.
<i>Sir George Tal- boys</i>	Miss K. Percival.
<i>Lewis Littlego</i>	Miss E. Weathersby.
<i>Bodger</i>	Mr. J. Anderson.
<i>Vavasour</i>	Mr. H. Tempest.
<i>Mrs. Perkins</i>	Miss Evelyn.
<i>Mrs. Pribble</i>	Miss Avondale.
<i>Miss Flo. Bodger</i>	Miss Comyns.
<i>Miss Kate Bodger</i>	Miss F. Thornton.
<i>Miss Davis</i>	Miss C. Graham.
<i>Miss Jones</i>	Miss Melnotte.

LA BOULANGÈRE.

Comic Opera in Three Acts, adapted from the French by H. B. FARNIE. Music by OFFENBACH.

<i>Louis XV</i>	Miss Maud Taylor.
<i>Margot</i>	Madame Amadi.
<i>Toinette</i>	Miss Wadman.
<i>Jacqueline</i>	Miss Evelyn.
<i>Valpré</i>	Miss Clara Graham.
<i>Delorme</i>	Miss Ruth Avondale.
<i>Arnaud</i>	Miss K. Percival.
<i>Varennes</i>	Miss Dubois.
<i>Agio</i>	Miss Melnotte.
<i>De la Prime</i>	Miss Couteur.
<i>De la Hause</i>	Miss Calaway.
<i>De la Baise</i>	Miss Weathersby.
<i>Navette</i>	Miss Percy.
<i>Carotte</i>	Miss Julie Gompertz.
<i>Madame de Para- beres</i>	Miss Comyn.
<i>Madame de Pha- lari</i>	Miss P. Horton.
<i>Bernadille</i>	Mr. F. Celli.
<i>Flam</i>	Mr. H. Paulton.
<i>Muffle</i>	Mr. C. Ashford.
<i>Coquebert</i>	Mr. Mansfield.

<i>Captain of the Watch</i> ..	Mr. Stepman.
<i>Commissary</i> ..	Mr. G. Temple.
<i>Minette</i> ..	Mr. Wilkinson.
<i>Pic-Pus</i> ..	Mr. Lucas.
<i>Gargarotte</i> ..	Mr. Perry.

16th. *Sadler's Wells*. First Performance.

HIS WIFE.

Play in Five Acts, by H. A. JONES.

<i>Margaret Field</i> ..	Miss Bateman.
<i>Colonel Forester</i> ..	Mr. E. H. Brooke.
<i>Sir Wemyss Christy</i> ..	Mr. Edmund Lyons.
<i>Rev. Michael Christy</i> ..	Mr. J. D. Beveridge.
<i>Dicky Bool</i> ..	Mr. William Younge.
<i>Edward Jasper</i> ..	Mr. E. F. Edgar.
<i>Nat Riddell</i> ..	Mr. Redwood.
<i>Harry Redwood</i> ..	Mr. R. Lyons.
<i>Dr. Sprotle</i> ..	Mr. G. Canninge.
<i>Dr. Hardy</i> ..	Mr. Wheatcroft.
<i>Larkins</i> ..	Mr. Eversley.
<i>Barby Haggitt</i> ..	Miss Laura Lindon.
<i>Mrs. Fuckram</i> ..	Mrs. John Carter.
<i>Mrs. Bailie</i> ..	Miss Ashford.
<i>Nelly Christy</i> ..	Miss Kate Pattison.

18th. *Garrick*. First Performance.

DOCTOR DORA.

Comedietta in One Act, by FRED W. BROUGHTON and HENRY PETTIT.

<i>Jack Dornton</i> ..	Mr. Horatio Saker.
<i>Mrs. Lennard</i> ..	Miss Bessie Harrison.
<i>Dora Savile</i> ..	{ Miss Florence Harrington.

18th. *Alexandra*, Liverpool. First Performance.

THE LITTLE STRANGER.

Farce in One Act, by JOSEPH DERRICK.	
<i>Amos Bullfinch</i>	Mr. Joseph Derrick.
<i>Adolphus Pincher</i>	Mr. A. Murray.
<i>Rufus Dovetail</i>	Mr. J. Nelson.
<i>Sergeant Nailer</i>	Mr. Jones.
<i>Maria</i> ..	Miss Rosie St. George.
<i>Barbara</i> ..	Miss M. Hunt.
<i>Betsy Jane</i> ..	Miss E. Kean.

18th. Old Theatre Royal, Bristol. First Performance.

A WILD LOVE; or, EAGLE WALLY.

Romantic drama in a Prologue and Five Acts, adapted from W. VON HILLERN'S, "Die Geier-Wally."

<i>Nicholas Hertz</i> ..	Mr. A. S. Stewart.
<i>Benedict Hertz</i> ..	Mr. F. H. Herbert.
<i>Lorenz Hertz</i> ..	Mr. E. P. Temple.
<i>Stromberg</i> ..	Mr. J. Harford.

Vincent Gellner .. Mr. W. H. Brougham.

<i>Mayor</i> ..	Mr. J. Vollaire.
<i>Joseph Muller</i> ..	Mr. Joseph Carne.
<i>Frants</i> ..	Mr. G. Wilkinson.
<i>The Priest Sölden</i>	Mr. E. Matthews.
<i>Landlord</i> ..	Mr. Trotman.
<i>Lisbeth</i> ..	Miss Bessie Heath.
<i>Afra</i> ..	Miss Mary Griffiths.
<i>Anne</i> ..	Miss May Murray.
<i>Lina</i> ..	Miss Clara Doyle.
<i>Wällburga</i> ..	Miss Linda Dietz.
<i>Stromberg</i> ..	

23rd. *Opera Comique*. First Performance.

PATIENCE; or, BUNTHORNE'S BRIDE.

Comic Opera in Two Acts, by W. S. GILBERT and ARTHUR SULLIVAN.

<i>Reginald Bunthorne</i> ..	Mr. George Grossmith.
<i>Archibald Grosvenor</i> ..	Mr. Rutland Barrington.
<i>Mr. Bunthorne's Solicitor</i> ..	Mr. G. Bowley.
<i>Colonel Calverley</i>	Mr. R. Temple.
<i>Major Magratroyd</i>	Mr. F. Thornton.
<i>Lieut. the Duke of Dunstable</i> ..	Mr. Durward Lely.
<i>The Lady Angela</i>	Miss Jessie Bond.
<i>The Lady Saphir</i>	Miss Julia Gwynne.
<i>The Lady Ella</i>	Miss Fortesque.
<i>The Lady Jane</i>	Miss Alice Barnett.
<i>Patience</i> ..	Miss L. Braham.

23rd. *Prince of Wales's, Liverpool*. First Performance.

MOTHER-IN-LAW.

Frivolous Comedy in Three Acts, by GEORGE R. SIMS.

<i>Major M'Turtle</i>	Mr. Julian Cross.
<i>Talfourd Twigg</i>	Mr. A. Hemming.
<i>Mr. Pounceby</i> ..	Mr. George Walton.
<i>Percy D'Almaine</i>	Mr. Gerald Moore.
<i>Jannaway</i> ..	Mr. John Walton.
<i>Jorrocks</i> ..	Mr. G. R. Budd.
<i>Mrs. M'Turtle</i>	Miss Sallie Turner.
<i>Rosa Matilda</i> ..	Miss Ethel Castleton.
<i>Topsey Grey</i> ..	Miss Retta Walton.
<i>Mrs. Pounceby</i> ..	Miss Carlotta Zerbini.
<i>Susan</i> ..	Miss Clara St. Clare.
<i>Attendants</i> ..	{ Miss Elsie Cameron.
	{ Miss Harriet Walton.

MAY.

2nd and 9th. *Lyceum*. Revival of **OTHELLO**.

(BOOTH, *Othello*; IRVING, *Iago*; May 2nd. BOOTH, *Iago*; IRVING, *Othello*; May 9th.)

<i>Othello</i> ..	Mr. Edwin Booth.
<i>Iago</i> ..	Mr. Henry Irving.

<i>Cassio</i>	.. ..	Mr. Terriss.
<i>Brabantio</i>	.. ..	Mr. Mead.
<i>Roderigo</i>	.. ..	Mr. Pinero.
<i>Duke</i>	.. ..	Mr. Beaumont.
<i>Montano</i>	.. ..	Mr. Tyars.
<i>Gratiano</i>	.. ..	Mr. Carter.
<i>Ludovico</i>	.. ..	Mr. Hudson.
<i>Messenger</i>	.. ..	Mr. Matthison.
<i>Paulo</i>	.. ..	Mr. Ferrand.
<i>Antonio</i>	.. ..	Mr. Clifford.
<i>Julio</i>	.. ..	Mr. Louther.
<i>Marco</i>	.. ..	Mr. Harwood.
<i>Emilia</i>	.. ..	Miss Pauncefort.
<i>Desdemona</i>	.. ..	Miss Ellen Terry.

4th. **Royalty.** First Performance.**THE MEMBER FOR SLOCUM.**

Farcical Comedy in Three Acts, founded, by **GEORGE R. SIMS**, on *Le Supplice d'un Homme.*

<i>Onesimus Epps,</i>	M.P.	Mr. Arthur Williams.
<i>Bill Smith</i>		Mr. Frank Cooper.
<i>Gunning</i>	.. ..	Mr. Harry Martell.
<i>Fanny</i>	.. ..	Miss Elise Ward.
<i>Madeline</i>	.. ..	Miss Ruth Francis.
<i>Mrs. Jeffs</i>	.. ..	Miss Harriet Coveney.
<i>Betsy</i>	.. ..	Miss L. Thomas.
<i>Arethusa</i>	.. ..	Miss Kate Lawler.

6th. **Alexandra Opera House, Sheffield.** First Performance.**FLINT AND STEEL.**

An original "eccentricity," in Three "Sparks," by **JOHN F. MC ARDLE.**

<i>Phineas Flint</i>	..	Mr. Fred. J. Stimson.
<i>Sennacherib Steel</i>	..	Mr. F. G. Venimore.
<i>General Aber-</i>	<i>cromby</i>	Mr. J. H. Booth.
<i>Hon. Bertie</i>		Mr. Owen Dacroy.
<i>Briggs</i>	.. ..	Miss Nellie Bouvierie.
<i>Nibs</i>	.. ..	Mr. E. W. Bretton.
<i>Captain Lawton</i>	..	Mr. R. W. Ross.
<i>Bludgin</i>	.. ..	Miss Maggie Lewis.
<i>Miss Abercromby</i>	..	Miss Susan Rignold.
<i>Amelia</i>	.. ..	Mrs. M. Harker.

7th. **Court.** First Performance.**JUANA.**

Tragedy in Four Acts, by **W. G. WILLS.**

<i>Don Carlos de</i>	Narciso	Mr. Forbes Robertson.
<i>Friar John</i>		Mr. Wilson Barrett.
<i>Friar Philip</i>	..	Mr. G. M. Anson.
<i>The Prior</i>	..	Mr. Edward Price.
<i>Pedro</i>	.. ..	Mr. Norman Forbes.
<i>Provost of Toledo</i>	..	Mr. Brian Darley.
<i>Juana Esteban</i>	..	Madame Modjeska.
<i>Dame Garcia</i>	..	Miss R. G. Le Thiere.
<i>Clara Perez</i>	..	Miss Ada Ward.
<i>Katrina</i>	.. ..	Miss C. Grahame.
<i>Mother Abbess</i>	..	Miss Alice Cook.

9th. **Royal, Brighton.** First Performance.**THE SHADOW OF THE SWORD.**
Romantic Drama, in Five Acts, by **JAMES BUCHANAN.**

<i>Father Lolland</i>	..	Mr. F. Hope Meris-
<i>Pipriac</i>	.. ..	cord.
<i>Corporal Derval</i>	..	Mr. S. Artaud.
<i>Gildas Derval</i>	..	Mr. Philip Gordon.
<i>Master Arfoll</i>	..	Mr. H. Dalton.
<i>Mickell Grallon</i>	..	Mr. Arthur Lyle.
<i>Philip Gwenfern</i>	..	Mr. Albert Lucas.
<i>Rohan Gwenfern</i>	..	Mr. George Chaplin.
<i>Widow Gwenfern</i>	..	Mr. John Coleman.
<i>Guinevere</i>	.. ..	Miss Helen May.
<i>Marcelle Derval</i>	..	Miss Clarissa Ash.
		Miss Alice Finch.

9th. **Gaiety, West Hartlepool.**
First Performance.**SPOONS.**

Farcical Comedy, in Two Acts, by **W.M. LOWE.**

<i>Mr. Jermyn</i>	..	Mr. Reginald Hart.
<i>Jack Jermyn</i>	..	Mr. J. E. Shirra.
<i>Mr. Robert Rhodes</i>	..	Mr. Ernest Sutton.
<i>Mr. Pessymer</i>	..	Mr. William Lowe.
<i>Peter Pessymer</i>	..	Mr. George Lester.
<i>Thomas Traynor</i>	..	Mr. Edgar Smart.
<i>Mrs. Pessymer</i>	..	Mr. W. Lowe.
<i>Miss Jane Jordan</i>	..	Miss Louise Scott.
<i>Miss Jeanie Yordan</i>	..	Miss Marie Clavering.
<i>Miss Amy Jermyn</i>	..	Miss Fanny Watson.
<i>Bessie Bisset</i>	..	Miss Madge Johnstone.

16th. **Prince of Wales's, Birmingham.** First Performance.**FAIR SINNERS.**

Drama, in Three Acts, adapted from the French, by **F. M. PAGET.**

<i>Regis</i>	.. ..	Mr. Paget.
<i>Arthur Marquis</i>	..	Mr. A. R. Lawrence.
<i>Platon</i>	.. ..	Mr. Robert Medlicott.
<i>Le Baron Smoloff</i>	..	Mr. Etienne Girardot.
<i>Valet de Chambre</i>	..	Mr. Charles K. Chute.
<i>Rose Marquis</i>	.. ..	Miss Florence Cowell.
<i>Jeanne</i>	.. ..	Miss Patty Chapman (Mrs. Paget).
<i>Cecile Rovenkine</i>	..	Miss Dora Santon.
<i>Femme de Chambre</i>	..	Miss Sybil Claridge.

17th. **Criterion.** First Performance.
BUTTERFLY FEVER.

Comedy, in Three Acts, re-adapted from "La Papillonne," by **JAMES MORTIMER.**

<i>Montague Leyton</i>	..	Mr. Chas. Wyndham.
<i>Col. Wybrow</i>	.. ..	Mr. H. Standing.
<i>Walker</i>	.. ..	Mr. George Giddens.

<i>Bobbin</i> .. .	Mr. A. M. Denison.
<i>Grace Harrington</i> .. .	Miss Rose Saker.
<i>Betty</i> .. .	Miss H. Kingsley.
<i>Constance Leyton</i> .. .	Miss Eastlake.

21st. Folly. First Performance.

WELSH RABBITS.

New and Original Dramatic Absurdity, in One Act, by ROBERT REECE and KNIGHT SUMMERS.

<i>Cecil Streeter, Esq.</i> .. .	Mr. J. L. Toole.
<i>Bill Balefull</i> .. .	Mr. E. W. Garden.
<i>Clorinda Heavitop</i> .. .	Miss Emily Thorne.
<i>Julia Humpage</i> .. .	Miss Eliza Johnstone.
<i>Polymede</i> .. .	Miss Violet Merton.
<i>Etylis</i> .. .	Miss Nellie Palmer.
<i>Nucilla</i> .. .	Miss Bella Wallis.
<i>Myritius</i> .. .	Miss Minnie Douglas.
<i>Eukomiss</i> .. .	Miss Ada Mellon.
<i>Zara</i> .. .	Miss Cora Placit.
<i>Chloris</i> .. .	Miss Rosalie Taylor.
<i>Coppaea</i> .. .	Miss Dot Coombs.

26th. Vaudeville. First Performance.

PUNCH.

New and Original Domestic Comedy, in Three Acts, by HENRY J. BYRON.

<i>Professor Mistletoe</i> .. .	Mr. David James.
<i>Chirpey</i> .. .	Mr. W. Lestocq.
<i>Fotheringay Trevor, Esq.</i> .. .	Mr. Wm. Faren.
<i>Arthur Dalton</i> .. .	Mr. J. G. Grahame.
<i>Percy Trevor</i> .. .	Mr. J. R. Crawford.
<i>Caffin</i> .. .	Mr. A. Austin.
<i>Dr. Lattimer</i> .. .	Mr. John Maclean.
<i>Alice Merton</i> .. .	Miss Kate Bishop.
<i>Mrs. Trevanion</i> .. .	Miss Sophie Larkin.
<i>Lydia Penrith</i> .. .	Miss M. Abington.
<i>Lizer</i> .. .	Miss Cicely Richards.

28th. St. James's. First Performance.

CORALIE.

Play in Four Acts, adapted by G. H. GODFREY, from "Le Fils de Coralie."

<i>Sir Jonas Mervyn, Bart.</i> .. .	Mr. T. N. Wenman.
<i>Hugh Kelson, Derrick</i> .. .	Mr. John Clayton.
<i>Mr. Critchell</i> .. .	Mr. Hare.
<i>Capt. Mainwaring, V.C.</i> .. .	Mr. Kendal.
<i>Alwyn Polwhele</i> .. .	Mr. Draycott.
<i>Bates</i> .. .	Mr. Brandon.
<i>Miss Mervyn</i> .. .	Mrs. G. Murray.
<i>Mrs. Pratteleton</i> .. .	Miss Cowle.
<i>Mabel Mervyn</i> .. .	Miss W. Emery.
<i>Mrs. Trevor</i> .. .	Mrs. Kendal.

30th. Royalty, Glasgow. First Performance.

FOUL WEATHER.

Drama, in Five Acts, by C. W. SOMERSET.

<i>Godfrey Earle</i> .. .	Mr. John S. Haydon.
<i>Harold Earle</i> .. .	Mr. J. C. Buckstone.
<i>George Devereux</i> .. .	Mr. C. W. Somerset.
<i>Ralph Lawless</i> .. .	Mr. Philip Beck.
<i>Sam Downright</i> .. .	Mr. W. Fosbrooke.
<i>Justice Fairhead</i> .. .	Mr. G. Wray.
<i>Doctor Osborne</i> .. .	Mr. T. Willis.
<i>Collard</i> .. .	Mr. W. Chapman.
<i>Claude the Cur</i> .. .	Mr. Stinchcombe.
<i>Shanks</i> .. .	Mr. Howard.
<i>Bush</i> .. .	Mr. Terry.
<i>Ketchup</i> .. .	Mr. W. Richards.
<i>Wylde</i> .. .	Mr. E. Joyce.
<i>Mrs. Dorothy</i> .. .	Mrs. Chippendale.
<i>Downright</i> .. .	Miss Measor.
<i>Millicent Earle</i> .. .	Miss Huntley.
<i>Corks</i> .. .	Mrs. Boyce.

JUNE.

4th. Princess's. First Performance.

FROU-FROU.

A new version of Meilhac and Halévy's play, by COMYNS CARR.

<i>Monsieur Brigard</i> .. .	Mr. G. W. Anson.
<i>Henri de Sartorys</i> .. .	Mr. Wilson Barrett.
<i>Le Comte Paul de Valreas</i> .. .	Mr. Forbes Robertson.
<i>Le Baron de Cambri</i> .. .	Mr. E. Price.
<i>Pitou</i> .. .	Mr. Norman Forbes.
<i>Georgede Sartorys</i> .. .	Miss Beckett.
<i>Zanetto</i> .. .	Miss Eugenie Edwards.
<i>Servant</i> .. .	Mr. Layard.
<i>Gilberte</i> .. .	Madame Modjeska.
<i>Louise</i> .. .	Miss Ada Ward.
<i>La Baronne de Cambri</i> .. .	Miss M. A. Giffard.
<i>Pauline</i> .. .	Miss Dora Vivian.
<i>Governess</i> .. .	Miss A. Cooke.

6th. Folly. First Performance.

WAITING CONSENT.

New and Original Comedietta, in One Act, by MAY HOLT.

<i>Mr. Tom Hartley</i> .. .	Mr. W. Elmore.
<i>Jack Aylmer</i> .. .	Mr. E. D. Ward.
<i>Scorcher</i> .. .	Mr. G. Shelton.
<i>Grace Hartley</i> .. .	Miss Roland Phillips.

11th. Haymarket. Revival.

SOCIETY.

Lord Ptarmigan Mr. Arthur Cecil.

<i>Lord Cloutwarray</i> , M.P.	Mr. Smedley.
<i>Sidney Daryl</i> ..	Mr. H. B. Conway.
<i>Tom Stylus</i> ..	Mr. Bancroft.
<i>Mr. John Chodd</i> , Sen.	Mr. Kemble.
<i>Mr. John Chodd</i> , Jun.	Mr. C. Brookfield.
<i>Olinthus O'Sullivan</i> ..	Mr. Teesdale.
<i>Desmond Mac Usquebaugh</i> ..	Mr. Thomas.
<i>Herr Makovicz</i> ..	Mr. Dean.
<i>Dr. Scargil</i> ..	Mr. St. Quentin.
<i>Mr. Trodnon</i> ..	Mr. Burnell.
<i>Sam Stunner</i> ..	Mr. Stewart Dawson.
<i>Moses Aaron</i> ..	Mr. T. Sidney.
<i>Lady Piarmigant</i>	Mrs. Canninge.
<i>Maud Hetherington</i> ..	Miss Cavalier.

13th. *Alexandra*, Liverpool.
Revival.

THE COMEDY OF ERRORS.

<i>Solinus</i> ..	Mr. Fred Merer.
<i>Ægeon</i> ..	Mr. Alf. Raymond.
<i>Antiphonus of Ephesus</i> ..	Mr. C. Vandenhoff.
<i>Antiphonus of Syracuse</i> ..	Mr. Frank Rodney.
<i>Dromio of Ephesus</i> ..	Mr. Lionel Brough.
<i>Dromio of Syracuse</i> ..	Mr. T. F. Doyle.
<i>Balthazar</i> ..	Mr. H. Sainsbury.
<i>Angelo</i> ..	Mr. W. Bragginton.
<i>Merchant</i> ..	Mr. Francis Acton.
<i>Pinch</i> ..	Mr. W. Bunch.
<i>Officer</i> ..	Mr. W. H. Garbois.
<i>Æmilia</i> ..	Mrs. H. Vandenhoff.
<i>Adriana</i> ..	Mrs. Edward Saker.
<i>Luciana</i> ..	Miss P. Fairfax.
<i>Luce</i> ..	Miss F. Thorne.
<i>Lesbia</i> ..	Miss Kempster.

22nd. *Royalty*. First Performance.

THE GREAT MOGUL.

Comic Opera, in Two Acts, by EDWARD OXFORD. Music by WM. MEADOWS.

<i>The Great Mogul</i>	Mr. Arthur Williams.
<i>The Rt. Hon. the Hon. L. d.</i>	Mr. Furneaux Cooper.
<i>Mayor</i> ..	Mr. James Nevill.
<i>Silas Boodle</i> ..	Mr. Cecil Raleigh.
<i>Dick Dibble</i> ..	Mr. George Stretton.
<i>Colonel Cobb</i> ..	Mr. Walter H. Fisher.
<i>Frank Halliday</i> ..	Miss Harriet Coveney.
<i>Mrs. O'Gully</i> ..	Miss Annie Lawler.
<i>Gwendoline</i> ..	Miss Jessie Braham.
<i>Susan</i> ..	Miss F. Cavendish.
<i>Grace</i> ..	

29th. *Globe*. First Performance.

TOO LATE.

Poetical Play, in Five Acts, by GEORGE F. THOMSON.

<i>Pierre Bernard</i>	Mr. F. H. Macklin.
<i>Comte D'Herem-berg</i> ..	Mr. W. C. H. Myers.
<i>Beremont</i> ..	Mr. A. M. Denison.
<i>Rodolphe de Villevallier</i> ..	Mr. A. H. Forrest.
<i>De Melcourt</i> ..	Mr. W. Vincent.
<i>Grosjean</i> ..	Mr. H. Cooper.
<i>La Jeunesse</i> ..	Mr. C. Burleigh.
<i>Renand</i> ..	Mr. A. C. Hatton.
<i>Municipal Officer</i>	Mr. F. Royston.
<i>Gustave</i> ..	Mr. Geo. Giddens.
<i>Mathilde</i> ..	Miss Alice Ingram.
<i>Adele</i> ..	Miss Annie Brunton.

JULY.

2nd. *Princess's*. Revival.

THE OLD LOVE AND THE NEW.

Drama, in Five Acts, by BRONSON HOWARD, adapted to the English stage by JAMES ALBERY.

<i>John Stratton</i> ..	Mr. Wilson Barrett.
<i>Le Comte de Carojac</i> ..	Mr. Edmund Leathes.
<i>Harold Kenyon</i>	Mr. Arthur Dacre.
<i>Mr. Charles Westbrook</i> ..	Mr. David Fisher.
<i>George Washington Phipps</i> ..	Mr. G. W. Anson.
<i>Mr. Babbage</i> ..	Mr. Allen Thomas.
<i>Montvillatis</i> ..	Mr. Neville Doone.
<i>Dr. Beaumarchais</i>	Mr. C. Cathcart.
<i>Barnes</i> ..	Mr. Layard.
<i>Morton</i> ..	Mr. J. W. Phipps.
<i>Lilian Westbrook</i>	Miss Eastlake.
<i>Florence</i> ..	Miss E. Ormsby.
<i>Aunt Fanny</i> ..	Miss M. A. Giffard.
<i>Natalie</i> ..	Miss Maud Clitherow.
<i>Lisette</i> ..	Miss Alice Cooke.

4th. *Alhambra*. First Performance.

THE BRONZE HORSE.

Spectacular Opera, by HOWARD PAUL. Founded on SCRIBE and AUBER's Opera.

<i>The Great Bamboo</i>	Mr. Harry Paulton.
<i>Prince Yoko</i> ..	Mr. F. Leslie.
<i>Mujako</i> ..	Mr. Longlois.
<i>Hanko</i> ..	Mr. L. Kelleher.
<i>Sou-Sou</i> ..	Miss Alice May.
<i>Peki</i> ..	Miss Fannie Leslie.
<i>Princess Stella</i> ..	Mme. Perla.

18th. Gaiety, Dublin. First Performance.

NEW BROOMS.

Farcical comedy, in Three Acts, by HENRY J. BYRON.

<i>Albermarle Tozer</i>	Mr. Edward Terry.
<i>Oswald Bolt</i> ..	Mr. H. C. Sidney.
<i>Appleton Crabb</i>	Mr. G. A. Foote.
<i>Charles Cropper</i>	Mr. E. H. Beresford.
<i>Bobbins</i>	Mr. E. W. Colman.
<i>Mrs. Tozer</i> ..	Miss Nellie Vane.
<i>Carrie Atherton</i>	Miss Florence Honiton.
<i>Kate Randal</i> ..	Miss R. St. George.
<i>Amalie Crevetts</i>	Miss Maria Jones.
<i>Perks</i>	Miss Lilian Francis.

20th. Folly. First Performance.

OVER THE GARDEN WALL.

Farce, in One Act, by SYDNEY GRUNDY.

<i>Mr. Norton Fol-</i>	Mr. J. L. Toole.
<i>gate</i>	
<i>Percy Stapleton</i>	Mr. E. D. Ward.
<i>Sprouts</i>	Mr. W. Brunton.
<i>Kitchener</i> ..	Mr. George Shelton.
<i>Bartholomew Close</i>	Mr. H. Westland.
<i>Mrs. Norton Fol-</i>	Miss Emily Thorne.
<i>gate</i>	
<i>Hester</i>	Miss Eliza Johnstone.
<i>Arethusa</i>	Miss Effie Liston.
<i>Caroline</i>	Miss Madeline Santon.

23rd. Criterion. First Performance.

FLATS.

Farcical Comedy, in Four Acts, by GEORGE R. SIMS.

<i>Mr. Gigglethorpe</i>	Mr. W. J. Hill.
<i>Signor Smithereeni</i>	Mr. H. Standing.
<i>Plantagenet Wiggles</i>	Mr. Geo. Giddens.
<i>Augustus de Vere</i>	Mr. A. Maltby.
<i>Jeremiah Deeds, Esq.</i>	Mr. W. Blakeley.
<i>Professor Martin</i>	Mr. J. Bannister.
<i>Count Bodega</i> ..	Mr. Owen Dove.
<i>Varnish</i>	Mr. H. Saker.
<i>Mrs. Gigglethorpe</i>	Mrs. A. Mellon.
<i>Countess Bodega</i>	Miss Dora Vivian.
<i>Mrs. Deeds</i> ..	Miss Denman.
<i>Anna Gigglethorpe</i>	Miss F. Harrington.
<i>Fanny</i>	Miss M. Mortimer.
<i>Polly</i>	Miss H. Kingsley.
<i>Bianca</i>	Miss H. Coveney.

27th. Folly. First Performance.

IMPRUDENCE.

Comedy, in Three Acts, by A. W. PINERO.

<i>Cose Dalrymple, C.B.</i>	Mr. Clifford Cooper.
<i>Captain Rattlefish, R.N.</i>	Mr. A. Wood.

<i>Parminter Blake</i>	Mr. Edward Righton.
<i>George Castleton</i>	Mr. Leonard Boyne.
<i>Baines Durant</i> ..	Mr. Carton.
<i>Doby</i>	Mr. A. Redwood.
<i>Mrs. Parminter Blake</i>	Miss Compton (Mrs. Carton).
<i>Zaida Dalrymple</i>	Miss Kate Bishop.
<i>Lazenby</i>	Miss Emily Miller.
<i>Mattie</i>	Miss Laura Lindon.

AUGUST.

1st. Adelphi. Revival.

JANET PRIDE.

<i>Richard Pride</i> ..	Mr. Charles Warner.
<i>Monsieur Bernard</i>	Mr. James Fernandez.
<i>Dr. Robert</i> ..	Mr. F. Campbell.
<i>Black Jack</i> ..	Mr. H. Proctor.
<i>Sergeant Grey</i> ..	Mr. Howard Russell.
<i>Dickey Trotter</i> ..	Mr. F. W. Irish.
<i>Mr. Heriot</i> ..	Mr. G. Canninge.
<i>George Heriot</i> ..	Mr. E. J. Henley.
<i>Counsel for Prosecution</i>	Mr. J. A. Rosier.
<i>Counsel for Janet</i>	Mr. M. Byrnes.
<i>Sergeant of Gendarmes</i>	Mr. Brandon.
<i>Detective Officer</i>	Mr. Lewis.
<i>First Policeman</i>	Mr. W. H. Perrette.
<i>Second Policeman</i>	Mr. H. Cooper.
<i>Judge</i>	Mr. E. Travers.
<i>Crier of the Court</i>	Mr. Anderson.
<i>Clerk of Arraigns</i>	Mr. Simpson.
<i>Sheriff</i>	Mr. Brown.
<i>Foreman of Jury</i>	Mr. Ives.
<i>Janet Pride</i> ..	Miss Gerard.
<i>Minnie Grey</i> ..	Miss Clara Jecks.

3rd. Globe. First Performance.

ESTRANGED.

Comedy-drama, in Three Acts, by H. WILLIAMSON.

<i>Mr. Bertram</i> ..	Mr. Richard Purdon.
<i>Walter Bertram</i>	Mr. Charles Glenny.
<i>Mr. Nisbett</i> ..	Mr. Charles Groves.
<i>John Maples</i> ..	Mr. A. C. Lily.
<i>Augustus Finicum</i>	Mr. Hamilton Astley.
<i>Trim</i>	Mr. T. P. Haynes.
<i>Tom Spinner</i> ..	Mr. F. Clifton.
<i>Crawley</i>	Mr. H. Williams.
<i>Florence Bertram</i>	Miss Ada Lester.
<i>Ada Sinclair</i> ..	Miss Clara Thompson.
<i>Bridget O'Sullivan</i>	Miss Minnie Bell.
<i>Mrs. Spinner</i> ..	Miss Nellie Williams.

6th. Drury Lane. First Performance.

YOUTH.

Drama in Eight Tableaux, by PAUL MERITT and AUGUSTUS HARRIS.

<i>Rev. Joseph Darling</i>	Mr. John Ryder.
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Frank Darlington	Mr. Augustus Harris.
Colonel Dalton	Mr. A. Matthison.
Major Randal	Mr. W. H. Vernon.
Reckley	
Captain Lord Loverton	Mr. H. Kelcey.
Capt. Hon. Arthur Lavender	Mr. F. Charles.
Willie Spratley	Miss Caroline Hill.
Larry O'Pheystey	Mr. Harry Jackson.
Tom Gardham	Mr. Harry Nicholls.
Slaughterford	Mr. A. Estcourt.
Deputy Governor of Convict Prison	Mr. E. Butler.
Swinton	Mr. A. L. Baron.
Fowler	Mr. Bucalossi.
Waiter at the Club	Mr. John Ridley.
Mrs. Walsingham	Miss Louise Willes.
Mrs. Darlington	Mrs. Billington.
Eve de Malvoisie	Miss Marie Litton.
Kitty Athol	Miss Maude de Vere.
Amy Athol	Miss Miska.
Alice Wenlock	Miss Helen Cresswell.
Miss Jones	Miss Macnamara.
Bessie	Miss Amy Coleridge.

6th. Haymarket. First Performance.

GIBRALTAR.

Opera Bouffe in Three Acts, founded by ALFRED MURRAY on "La Reine des Halles." Music by LOUIS VARNEY.	
Major Gibraltar	Mr. John Howson.
Duponlet	Mr. C. W. Garthorne.
Pierre	Mons. Loredan.
Michael	Mr. Lytton Grey.
Montauban	Mr. Stewart Dawson.
Gerome	Mr. Morton Selton.
Landrineau	Mr. E. Smedley.
Barigoule	Mr. J. Fawcett.
Theodore	Mr. E. Stepan.
Manager of the Theatre	Mr. T. H. Friend.
Boottmacker's young man	Mr. Hunt.
Call boy	Mr. Rimbault.
A Critic	Mr. E. Smedley.
Inspector	Mr. F. Rivers.
Chorus Master	Mr. A. Wilkinson.
Rose Planchon	Miss Emily Thorne.
Stella	Miss Kathleen Corri.
Juliette	Miss Rose Doré.
La Normande	Miss Marshall.
Madame Pichard	Miss Eva Milner.
Suzon	Miss Rosalie Taylor.
Clara	Miss Warden.

6th. Olympic. First Performance.

MAJOR AND MINOR.

Comedy-drama, in Two Acts, by W. ELLIS.	
Sam Horton	Mr. W. McIntyre.
Robert Browning	Mr. A. C. Lilly.
Major White	Mr. D. Gaunt.

Septimus Brief	Mr. S. Calhaem.
Mariana Horton	Miss Marie de Grey.
Servant	Miss Meggie Sharpe.

12th. Olympic. First Performance (in London).

LOVE'S CROSSES.

Comediatta, in One Act, by J. T. DAY.	
Fred Coldston	Mr. David Gaunt.
Hon. Godfrey	Mr. H. Bennett.
Drumhead	
May	Miss Ida Courtenay.
Kate	Miss Lizzie Baldwin.

20th. Sadler's Wells. First Performance.

SEDGEMOOR.

Play, in Four Acts, by W. G. WILLS and FREEMAN C. WILLS.

King James the Second	Mr. R. P. Steele.
The Duke of Monmouth	Mr. Henry J. Barrett.
Earl of Sunderland	Mr. William Stanley.
Sir Gilbert Evelyn	Mr. George Warde.
Colonel O'Brien	Mr. E. J. Lonnem.
Father Petre	Mr. J. S. Wood.
Bertie Evelyn	Miss J. Richards.
Giles	Mr. Richard Edgar.
Officer	Mr. W. Harcourt.
Clown	Mr. A. Clarke.
Constable	Mr. E. Hassett.
Usher	Mr. Vernon.
The Queen Mary D'Este	Mrs. C. Robinson.
Lady Evelyn	Miss Marriott.
Catherine Sedley	Miss Marie de Grey.
Janet	Miss Jenny Taylor.

24th. Olympic. First Performance.

CLAUDE DUVAL; or, Love and Larceny.

New and Original Comic Opera, in Three Acts, by H. P. STEPHENS and EDWARD SOLOMON.

Claude Duval	Mr. F. H. Celli.
Charles Lorrimore	Mr. George Power.
Sir Whiffle	Mr. Arthur Williams.
Blood-red Bill	Mr. Fred Solomon.
Boscat	Mr. Harold Russell.
Hodge and Podge	Messrs. Goldie and Cooper Cliffe.
Constance	Miss Marion Hood.
Rose	Miss Edith Blande.
Mistress Betty	Miss Harriet Coveney.
Dolly	Miss Nellie Sanson.

SEPTEMBER.

2nd. New Theatre Royal, Bristol.
First Performance.

FAITHFUL UNTO DEATH.

An Original Drama, in Two Acts, by E. M. ROBSON and EDWARD COMPTON.

<i>Henri de St. Pierre</i>	Mr. William Calvert.
<i>Jean Marçot</i>	Mr. J. S. Blythe.
<i>Guillaume</i>	Mr. Henry Kennedy.
<i>Jabot</i>	Mr. Sydney Vere.
<i>Mazarin</i>	Mr. J. Hamilton.
<i>Captain of Gendarmes</i>	Mr. W. H. Garbois.
<i>Almaide de St. Pierre</i>	Miss Clara Cowper.
<i>Cecile</i>	Miss Sylvia Hodson.

5th. Haymarket. First Performance (in London).

BLUE AND BUFF; or, the Great Muddleborough Election.

Comic Opera, in Two Acts, by E. V. WARD. Music by W. E. FROST.

<i>Oylay Crabb, Esq.</i>	Mr. Eugene Stepan.
<i>Sir Snobley Snooks</i>	Mr. H. St. Maur.
<i>Pilate Pump, Esq.</i>	Mr. Eric Lewis.
<i>Town Crier</i>	Mr. Perry.
<i>Registrar</i>	Mr. Lytton Grey.
<i>Tory Canvasser</i>	Mr. Hunt.
<i>Miss Vinega Crab</i>	Miss Emily Thorne.
<i>Miss Lydia Pump</i>	Miss Rose Doré.
<i>Mrs. P. Pump</i>	Miss Lottie Venne.

7th. Olympic. First Performance.

QUITE AN ADVENTURE.

Operetta, in One Act, by FRANK DESPREY. Music by EDWARD SOLOMON.

<i>Mr. Wallaby</i>	Mr. Charles Ashford.
<i>Mr. Faser</i>	Mr. Arthur Williams.
<i>Policeman</i>	Mr. Fred Solomon.
<i>Mrs. Wallaby</i>	Miss Edith Blande.

8th. Adelphi. Revival.

IT'S NEVER TOO LATE TO MEND.

<i>Tom Robinson</i>	Mr. Charles Warner.
<i>Peter Crawley</i>	Mr. F. W. Irish.
<i>George Fielding</i>	Mr. E. H. Brooke.
<i>William Fielding</i>	Mr. W. H. Perrette.
<i>Isaac Levi</i>	Mr. James Fernandez.
<i>Mr. Meadows</i>	Mr. Howard Russell.
<i>Mr. Merton</i>	Mr. F. Huntley.
<i>Mr. Hawes</i>	Mr. John Beauchamp.
<i>Rev. Mr. Eden</i>	Mr. J. A. Rosier.
<i>Josephs</i>	Miss Clara Jecks.
<i>Fry</i>	Mr. W. S. Parkes.
<i>Evans</i>	Mr. M. Byrnes.
<i>Jacky</i>	Mr. S. Calhaem.
<i>Black Will</i>	Mr. Parker.
<i>Hudson</i>	Mr. H. Cooper.

<i>Hitchen</i>	Mr. Harwood.
<i>Abner</i>	Mr. W. Avondale.
<i>Black Jack</i>	Mr. F. Campbell.
<i>Carter</i>	Mr. Anderson.
<i>Groom</i>	Mr. Archer.
<i>Nigger Boy</i>	Master W. Gates.
<i>Susan Merton</i>	Miss Gerard.
<i>Mary</i>	Miss E. Heffer.

8th. Royal, Nottingham. First Performance.

THE GAY CITY.

Farcical Comedy, in Three Acts, by GEORGE R. SIMS.

<i>Sir George Mor-jaram</i>	Mr. A. Rodney.
<i>Zachariah Whiffen</i>	Mr. Lionel Rignold.
<i>Augustus Green</i>	Mr. Ramsey Danvers.
<i>Ulysses Brown</i>	Mr. G. E. James.
<i>John Jessop</i>	Mr. Arthur Blakey.
<i>Hyacinthe</i>	Mr. Charles Majilton.
<i>Mrs. Zachariah Whiffen</i>	Miss Nelly Fern.
<i>Mrs. Augustus Green</i>	Miss Alice Hamilton.
<i>Eulalie</i>	Miss Louisa Crecy.
<i>Madame Calicot</i>	Miss Kate Hamilton.
<i>Angelina</i>	Miss Edith Cavendish.

10th. Princess's. First Performance.

THE LIGHTS O' LONDON.

Drama in Five Acts, by GEORGE R. SIMS.

<i>Mr. Armytage</i>	Mr. G. R. Peach.
<i>Harold Armytage</i>	Mr. Wilson Barrett.
<i>Clifford Armytage</i>	Mr. E. S. Willard.
<i>Marks</i>	Mr. J. Beauchamp.
<i>Seth Preene</i>	Mr. Walter Speakman.
<i>Mr. Skeffington</i>	Mr. Wensleydale.
<i>Superintendents of Police</i>	Messrs. Layard and Warren.
<i>Cutts and Waters</i>	Messrs. H. Evans and Manning.
<i>Constables</i>	Messrs. W. P. Granger, C. Cathcart, and B. Cullen.
<i>Philosopher Jack</i>	Mr. C. Coote.
<i>Preney de Vere</i>	Mr. Neville Doone.
<i>“Esq.”</i>	Mr. Neville Doone.
<i>Trotters</i>	Mr. W. Waite.
<i>Porter at Casual Ward</i>	Mr. J. B. Morton.
<i>Joey</i>	Master Worley.
<i>Jarvis</i>	Mr. George Barrett.
<i>Tim</i>	Mr. W. J. Phipps.
<i>Shakespeare Jarvis</i>	Miss Eugenie Edwards.
<i>Mrs. Jarvis</i>	Mrs. Stephens.
<i>Bess</i>	Miss Eastlake.
<i>Hetty Preene</i>	Miss Emmeline Ormsby.
<i>Tottie</i>	Miss Maude Clitherow.
<i>Sal</i>	Miss Lizzie Adams.

<i>Janet</i>	Miss A. Cooke.
<i>Annie</i>	Miss G. Wright.

14th. Haymarket. First Performance.

RECLAIMED.

Comedy, in Four Acts, adapted from the French, by JAMES MORTIMER.

<i>Colonel Abercrombie</i>	Mr. Hermann Vezin.
<i>Captain Llewellyn</i>	Mr. Arthur Dacre.
<i>Sir John Maudsley</i>	Mr. Alfred Bishop.
<i>Lord Frothingham</i>	Mr. Harry St. Maur.
<i>Mr. Delafield</i> ..	Mr. Morton Selten.
<i>Mr. Redfern</i> ..	Mr. George Weathersby.
<i>Mr. Markwicke</i>	Mr. E. Smedley.
<i>Smithers</i>	Mr. James Fawcett.
<i>Mrs. Delafield</i> ..	Miss Lottie Venne.
<i>Mrs. Redfern</i>	Miss J. Clifford.
<i>Mrs. Markwicke</i>	Miss Rose Doré.
<i>Jenny</i>	Miss Rosalie Taylor.
<i>Grace Delafield</i> ..	Miss Lydia Cowell.

19th. Royal, Brighton. First Performance.

THE MASCOTTE.

Comic Opera, in Three Acts, by H. B. FARNIE and REECE. Music by AUDRAN.

<i>Laurent XVII</i>	Mr. Lionel Brough.
<i>Pippo</i>	Mons. Gaillard.
<i>Prince Fritellini</i>	Mr. Henry Bracy.
<i>Rocco</i>	Mr. T. P. Haynes.
<i>Matheo</i>	Mr. W. Bunch.
<i>Parafante</i>	Mr. A. St. Albyn.
<i>Bianca</i>	Miss Ada Wilson.
<i>Tito</i>	Miss Kate Abrahams.
<i>Guiseppi</i>	Mr. C. Hunt.
<i>Princess Fiametta</i>	Miss St. Quinten.
<i>Bettina</i>	Miss Violet Cameron.

24th. Court. First Performance.

HONOUR.

Drama in Four Acts, adapted from the French, by MAURICE H. BARRYMORE.

<i>Raoul de Latour</i>	Mr. John Clayton.
<i>Achille de Mortemart</i>	Mr. Henry Neville.
<i>Maurice de Latour</i>	Mr. Arthur Dacre.
<i>Baron Verduret</i>	Mr. Arthur Cecil.
<i>Gustave Regnier</i>	Mr. Frank Cooper.
<i>Froulignac</i>	Mr. Edward Burnley.
<i>Lord Glenmuir</i> ..	Mr. Eric Lewis.
<i>Servant</i>	Mr. Charles Cecil.
<i>Hélène de Latour</i>	Miss Louise Moodie.
<i>Countess d'Avranches</i> ..	Miss Charlotte Addis.
<i>Leonie de Latour</i>	Miss Measor.

OCTOBER.

1st. **Vaudeville.** First Performance.

THE HALF-WAY HOUSE.

Comedy, in Three Acts, by GEORGE R. SIMS.

<i>John Hope</i>	Mr. Thomas Thorne.
<i>Squire Hesselstine</i>	Mr. William Farren.
<i>Philip Hesselstine</i>	Mr. J. G. Grahame.
<i>Bertie Scot, R.N.</i>	Mr. J. R. Crawford.
<i>Obadiah Dell</i> ..	Mr. W. Lestocq.
<i>Beck</i>	Mr. John Maclean.
<i>Ivy Hope</i>	Miss Alma Murray.
<i>Mrs. O'Shaughnessy</i>	Mrs. Canninge.
<i>Madge</i>	Miss Ellen Strathmore.
<i>Mrs. Hasseltine</i>	Mrs. M. Eburne.
<i>Dolly Beck</i> ..	Miss Kate Phillips.

3rd. **Surrey.** First Performance.

MANKIND; or, Beggar your Neighbour.

Drama in Seven Acts, by PAUL MERITT, and GEORGE CONQUEST.

<i>Daniel Groodge</i> ..	Mr. George Conquest.
<i>Peter Sharpley</i> ..	Mr. John S. Hewitt.
<i>Edmund Sharpley</i> (alias <i>Maitland</i>)	Mr. T. F. Nye.
<i>Richard Pinpool</i>	Mr. William Howell.
<i>Philip Warren</i> ..	Mr. D'Esterre Guiness.
<i>George Melton</i> ..	Mr. Richard Cowell.
<i>Barnaby Bright</i>	Mr. John G. Wilton.
<i>Joshua Monkey</i> (alias <i>trick</i>)	Mr. H. Herman.
<i>James Possett</i>	Mr. W. G. Carlile.
<i>John Bloward</i>	Mr. Cousins.
<i>Albert Ernest</i> (alias <i>Fitzallan</i>)	Mr. Albert de Voy, jun.
<i>Thomas Barrow</i>	Mr. Dale.
<i>Alice Maitland</i>	Miss Alice Ingram.
<i>Jessie</i>	Miss Katie Barry.
<i>Arabella Knight</i>	Miss H. Claremont.
<i>Kesiah Bickerton</i>	Miss L. Claremont.
<i>Constance Melton</i>	Miss Agnes Thomas.
<i>Frisby</i>	Miss Florence Nelson.

8th. **Gaiety.** First Performance.

BUBBLES.

Comedietta, in One Act, by CHARLES S. FAWCETT.

<i>Christopher Hogg, Esq.</i> ..	Mr. J. J. Dallas.
<i>Bob</i>	Mr. C. S. Fawcett.
<i>Sir Thynne</i> (alias <i>gumming Talboy</i>)	Mr. A. Murray.
<i>Smees</i>	Mr. Cruttwell.
<i>Adele</i>	Miss Bella Howard.
<i>Polly</i>	Miss Connie Gilchrist.
<i>Mrs. Hogg</i> ..	Miss Ball.

8th. Sadler's Wells. First Performance.

THE FOUNDLINGS; or, The Ocean of Life.

Drama, in Seven Acts, adapted from the French, by LEOPOLD LEWIS.

<i>Cassade</i>	Mr. Edward Price.
<i>Leonard</i>	Mr. W. McIntyre.
<i>Claude Dumont</i>	Mr. A. C. Lilly.
<i>Marquis de Savannes</i>	Mr. Eric Dering.
<i>Armand</i>	
<i>Jean-Marie</i>	Mr. H. Proctor.
<i>Clerk</i>	Mr. Deulin.
<i>Baptiste</i>	Mr. F. Barsby.
<i>Gobelins</i>	Mr. F. Moreland.
<i>Captain Volney</i>	Mr. E. Emery.
<i>Bontemps</i>	Mr. J. E. Mortimer.
<i>Caboche</i>	Mr. Fuller-Melish.
<i>First Officer</i>	Mr. Eversley.
<i>Little Claude</i>	Master Victor Lilly.
<i>Celestine</i>	Miss Rose Leclercq.
<i>Javotte</i>	Miss Maud Howard.
<i>Geneviève</i>	Miss Annie Merton.
<i>Coralie Henriot</i>	Miss Lawrence.
<i>Countess de Savannes</i>	Miss Amy Fanchette.
<i>Mère Morand</i>	Miss S. Booth.
<i>Fanchonnette</i>	Miss Hawkins.
<i>Isaure; de Cremane</i>	Miss Rosie Power.

8th. Royalty. First Performances.

OUT OF THE HUNT.

Farcical Comedy, in Three Acts, adapted from the French, by R. REECE and T. THORPE.

<i>Jugurtha Brown</i>	Mr. G. W. Anson.
<i>Lord Waverley</i>	
<i>Battleaxe</i>	Mr. J. G. Taylor.
<i>Walton Weare</i>	Mr. F. Everill.
<i>Monsieur Philippe</i>	Mr. R. Mansfield.
<i>Mr. Ap-hazard</i>	Mr. Lytton Grey.
<i>Marshley Bittern</i>	Mr. E. Sothern.
<i>Waiter</i>	Mr. C. Parry.
<i>Chris Deverill</i>	Mr. F. Rodney.
<i>Sir Babbledon Deverill</i>	Mr. C. Glenney.
<i>Winsome Weare</i>	Miss Lydia Cowell.
<i>Hazel Brown</i>	Miss G. Arditi.
<i>Gerty Milford</i>	Miss M. Branscombe.
<i>Louise Ap-hazard</i>	Miss Edith Vancher.
<i>"Ma"</i>	Mrs. Bant.
<i>Josephine</i>	Miss J. Gompertz.
<i>Tippy</i>	Miss L. Comyns.
<i>Orinthia Fitz-ormond</i>	Miss Lottie Venne.

FALSE COLOURS.

Comedietta, in One Act, by G. F. PASS.

<i>Sir Walter Merwyn</i>	Mr. John Benn.
<i>Mr. Sharpe</i>	Mr. E. Sothern.

<i>Mr. Gale, M.P.</i>	Mr. Lytton Grey.
<i>Violet</i>	Miss Nellie Younge.
<i>Mrs. Gale</i>	Miss Bessie Farquhar.

15th. Gaiety. First Performance.
WHITTINGTON AND HIS CAT.

Burlesque-drama, in Three Acts, by F. C. BURNAND.	
<i>Fitzwarren</i>	Mr. T. Squire.
<i>Baron de Belgravia</i>	Miss Connie Gilchrist.
<i>Lord Lardida</i>	
<i>Dick Whittington</i>	Miss E. Farren.
<i>Mynheer Van der Skuttle</i>	Mr. E. W. Royce.
<i>Alice</i>	Miss Kate Vaughan.
<i>Eliza Janet</i>	Mr. J. J. Dallas.
<i>Hal</i>	Miss Imms.
<i>Emperor of Morocco</i>	Mr. A. Murray.
<i>Princess Skipperina</i>	Miss Bella Howard.
<i>Prince Chiboko</i>	Miss P. Broughton.
<i>Rahat</i>	Miss Agnes Hewitt.
<i>Lakoum</i>	Miss Moncrieff.
<i>Attar</i>	Miss Gilbert.

15th. Opera Comique. Revival.
PRINCESS TOTO.

Comic Opera, in Three Acts, by W. S. GILBERT and FREDERICK CLAY.

<i>King Portico</i>	Mr. Richard Temple.
<i>Zapeter</i>	Mr. Robert Brough.
<i>Jamilek</i>	Mr. George Temple.
<i>Prince Doro</i>	Mr. G. Loredan.
<i>Prince Caramel</i>	Mr. Alfred Bishop.
<i>Count Floss</i>	Mr. J. Ettinson.
<i>Baron Jacquier</i>	Mr. E. Stepan.
<i>Prisoner</i>	Mr. H. Chambers.
<i>Princess Toto</i>	Miss Annette Albu.
<i>Jelly</i>	Miss Annie Poole.
<i>Folette</i>	Miss E. Vane.

21st. Royal, Edinburgh. First Performance.

THE LOVERS OF PALMA.
Play, in Three Acts, by ROSS NEIL.

<i>Leila</i>	Miss Wallis.
<i>D'Argentan</i>	Mr. A. T. Hilton.
<i>Baron de Valmy</i>	Mr. C. Cartwright.
<i>Florian</i>	Mr. R. B. Mantell.
<i>Gabriel</i>	Mr. James Wheeler.
<i>Joseph</i>	Mr. C. A. Allbrook.
<i>Cesar</i>	Mr. Charles Groves.
<i>Daudet</i>	Mr. E. A. Douglas.
<i>Clapisson</i>	Mr. Charles Arnold.
<i>Bibi</i>	Miss Nellie Fenton.
<i>Servant</i>	Mr. J. C. Howard.
<i>Madame de Mérac</i>	Miss Susan Rignold.
<i>Madame de Fleury</i>	Miss Kate Hodson.

<i>Marie</i> . . .	Miss Marie Sheldon.
<i>Madame Daudet</i>	Mrs. R. Power.
<i>Victorine</i> . . .	Miss Howard.

26th. Haymarket. First Performance.

QUEEN AND CARDINAL.

Original and Poetical Play, in Five Acts,
by WALTER S. RALEIGH.

<i>King Henry VIII.</i>	Mr. L. Lablache.
<i>Cardinal Wolsey</i>	Mr. Swinbourne.
<i>Cranmer</i> . . .	Mr. H. Kemble.
<i>Sir Percy Hotspur</i>	Mr. C. Thorpe.
<i>Duke of Suffolk</i>	Mr. S. Dawson.
<i>Duke of Norfolk</i>	Mr. A. Nelson.
<i>Earl of Surrey</i> . .	Mr. H. Rowe Guy.
<i>Lord Sands</i> . .	Mr. Weathersby.
<i>Duke of Richmond</i>	Mr. S. Jerram.
<i>Sir Henry Norreys</i>	Mr. F. H. Macklin.
<i>Sir William Kingston</i> . . .	Mr. Wyke-Moore.
<i>Will Somers</i> . .	Mr. P. Compton.
<i>Patch</i> . . .	Mr. C. Coutts.
<i>Gabriel Lapp</i> . .	Mr. C. Lynde.
<i>Messenger</i> . . .	Mr. Chester.
<i>Anne Boleyn</i> . .	Mrs. Scott-Siddons.
<i>Queen Catherine</i>	Miss Blanche Henri.
<i>Lady Elizabeth Fitzgerald</i> . . .	Miss F. Delaval.
<i>Lady Rochford</i> . .	Miss Emmerson.
<i>Jane Seymour</i> . .	Miss Kate Pattison.
<i>Margaret Lee</i> . .	Miss N. Phillips.
<i>Mrs. Cousins</i> . .	Miss Julia Roselle.
<i>Page</i> . . .	Miss A. Howard.

27th. St. James's. Revival and first Performance in London.

HOME.

Comedy, in Three Acts, by the late
T. W. ROBERTSON.

<i>Mr. Dorrison</i> . .	Mr. T. N. Wenman.
<i>Colonel White</i> . .	Mr. W. H. Kendal.
<i>Captain Mount- raffe</i> . . .	Mr. Hare.
<i>Bertie Thompson</i>	Mr. T. W. Robertson.
<i>Servant</i> . . .	Mr. de Verney.
<i>Dora Thornhaugh</i>	Miss Kate Bishop.
<i>Lucy Dorrison</i> . .	Miss Maud Cathcart.
<i>Mrs. Pinchbeck</i> . .	Mrs. Kendal.

THE CAPE MAIL.

Play, in One Act, by CLEMENT W. SCOTT.

<i>Surgeon-Major Marsden</i> . . .	Mr. Brandon.
<i>Mr. Quicke</i> . .	Mr. Macintosh.
<i>Bartle</i> . . .	Mr. R. Cathcart.
<i>Mrs. Preston</i> . .	Mrs. Gaston Murray.
<i>Mary Preston</i> . .	Miss Millward.
<i>Mrs. Frank Preston</i> . . .	Mrs. Kendal.

NOVEMBER.

3rd. Crystal Palace. First Performance.
Comedy, in Three Acts, by ARTHUR MAT- THISON.

<i>Mr. John Morton</i>	Mr. Robert Brough.
<i>Mr. Alex. Sadler</i>	Mr. G. Giddens.
<i>"Le Count"</i> . .	Mr. Chas. Fawcett.
<i>Mr. Whittington</i>	Mr. H. Beerbohm- Tree.
<i>Andrew J. Morton</i>	Mr. A. Matthison.
<i>Agnes Fleming</i> . .	Miss Rose Leclercq.
<i>Mrs. Alex. Sadler</i>	Miss Lloyd.
<i>Patience Bunker</i>	Miss Harriet Coveney.
<i>Frau Hallemann</i>	Fraulein Marlitt.
<i>Caroline Morton</i>	Miss Houlston.
<i>Maria Morton</i> . .	Miss Laura Grey.
<i>Phillips</i> . . .	Mrs. H. Beckett.

7th. Court. First Performance.

MIMI.

Drama, in Three Acts, by DION BOUCAU- CAULT.

<i>Max Engelhardt</i>	Mr. John Clayton.
<i>Sandy McElrath</i>	Mr. Henry Neville.
<i>Leo Chillingham</i>	Mr. Kyrie Bellew.
<i>Dr. McElrath</i> . .	Mr. Clifford Cooper.
<i>Claridge</i> . . .	Mr. Denny.
<i>Lady Maude Kenedy</i> . . .	Mrs. Bernard-Beere.
<i>Mrs. Chillingham</i>	Miss Carlotta Leclercq.
<i>Mazeppa</i> . . .	Miss Carlotta Addison.
<i>Mimi</i> . . .	Miss Marion Terry.
<i>Ethel Paxton</i>	Miss Helen Stoepel.
<i>Miss Laidlaw</i>	Miss M. Bruce.
<i>Clara</i> . . .	Miss M. Travers.
<i>Miss Ledbury</i> . .	Miss B. Hibbert.

12th. Royalty. First Performance.

DUST.

Farcical Comedy, in Three Acts, adapted
from the French by SYDNEY GRUNDY.

<i>Lionel Arbutnot</i>	Mr. F. Everill.
<i>Sir Josiah Muggeridge</i> . . .	Mr. G. W. Anson.
<i>Mr. Theodore Kingfisher</i> . . .	Mr. J. G. Taylor.
<i>Maurice Glendinning</i>	Mr. Frank Rodney.
<i>Herbert Colwyn</i>	Mr. R. Mansfield.
<i>Hon. L. Fitz-Crawley</i> . . .	Mr. C. Glenny.
<i>Servant</i> . . .	Mr. C. Parry.
<i>Mrs. Kingfisher</i>	Miss Lydia Thompson.
<i>Lady Muggeridge</i>	Miss Harriet Coveney.
<i>Lucy Derwent</i>	Miss Bella Farquhar.
<i>Augustus Muggeridge</i> . . .	Miss Nellie Young.
<i>Gwendoline Kingfisher</i> . . .	Miss Lottie Venne.
<i>Maid</i> . . .	Miss Agnes Trevor.

26th. **Haymarket.** Revival and first Performance.

PLOT AND PASSION.

<i>Joseph Fouché</i> ..	Mr. Bancroft.
<i>Desmarests</i> ..	Mr. Arthur Cecil.
<i>Marquis de Cevennes</i> ..	Mr. A. W. Pinero.
<i>Berthier</i> ..	Mr. Teesdale.
<i>De Neuville</i> ..	Mr. H. B. Conway.
<i>Grisboule</i> ..	Mr. Stewart Dawson.
<i>Jabot</i> ..	Mr. Dean.
<i>Marie de Fontanges</i> ..	Miss Ada Cavendish.
<i>Cecile</i> ..	Miss Augusta Wilton.

A LESSON.

Comedy, in One Act, by F. C. BURNAND.

<i>Sir Thomas</i> ..	Mr. C. Brookfield.
<i>Duncan</i> ..	
<i>Mr. Wentworth</i> ..	Mr. H. B. Conway.
<i>Lady Duncan</i> ..	Miss Blanche Henri.
<i>Markham</i> ..	Miss Warden.
<i>Miss Kate Reeve</i> ..	Mrs. Bancroft.

28th. **Vaudeville.** First Performances.

MARRIAGE BELLS.

Comedietta, in One Act, by HERBERT GOUGH.

<i>Colonel Neville</i> ..	Mr. J. G. Grahame.
<i>Percy Waldron</i> ..	Mr. J. R. Crauford.
<i>Mrs. Falkner</i> ..	Miss Alma Murray.
<i>Jessie Falkner</i> ..	Miss E. Strathmore.

THE GIRL HE LEFT BEHIND HIM.

Vaudeville, in One Act, by "DELACOUR DAUBIGNY."

<i>Tom Tarpaulin</i> ..	Mr. J. R. Crauford.
<i>Peter Popcorn</i> ..	Mr. Thomas Thorne.
<i>Giles Scroggins</i> ..	Mr. W. Lestocq.
<i>Ned</i> ..	Mr. W. Howe.
<i>Polly</i> ..	Miss Kate Phillips.
<i>Sarah Ann</i> ..	Miss Ella Strathmore.

30th. **Court.** Revival.

ENGAGED.

<i>Cheviot Hill</i> ..	Mr. Henry J. Byron.
<i>Belvauney</i> ..	Mr. Kyre Bellew.
<i>Mr. Sympson</i> ..	Mr. Clifford Cooper.
<i>Angas Macalister</i> ..	Mr. Denny.
<i>Major M'Gilligan</i> ..	Mr. Gilbert Trent.
<i>Belinda Treherne</i> ..	Miss Marion Terry.
<i>Minnie Sympson</i> ..	Miss Carlotta Addison.

<i>Mrs. Macfarlane</i> ..	Miss Emily Thorne.
<i>Maggie</i> ..	Miss Measor.
<i>Parker</i> ..	Miss L. Meredith.

DECEMBER.

3rd. **Alhambra.** Revival.

THE BLACK CROOK.

Spectacular Fairy Opera, in Three Acts, founded on "La Biche aux Bois."

<i>Black Crook</i> ..	Miss C. Loseby.
<i>Gabrielle</i> ..	Miss Lizzie Coote.
<i>Queen Orangehue</i> ..	Miss Rose Berend.
<i>Princess Desirée</i> ..	Miss Emelie Petrelli.
<i>Princess Atka</i> ..	Miss Julia Seaman.
<i>Sapphire</i> ..	Miss Kate Sullivan.
<i>Coral</i> ..	Miss May Jamieson.
<i>Pearl</i> ..	Miss Louise Beverley.
<i>Dandelion</i> ..	Mr. Harry Paulton.
<i>Prince Fonguil</i> ..	Mr. Henry Walsham.
<i>King Quiribiboo</i> ..	Mons. René Longrois.
<i>Ding Dong</i> ..	Mr. W. Hargreaves.
<i>Buttercup</i> ..	Mr. J. H. Jarvis.
<i>Jingle Jangle</i> ..	Mr. Kelleher.
<i>Zuzziel</i> ..	Mr. C. Power.
<i>Solfleur</i> ..	Mr. Redmund.

15th. **Criterion.** First Performance.

FOGGERTY'S FAIRY.

Fairy Comedy, in Three Acts, by W. S. GILBERT.

<i>Frederick Foggerty</i> ..	Mr. C. Wyndham.
<i>Walkinshaw</i> ..	Mr. Geo. Giddens.
<i>Talbot</i> ..	Mr. W. Blakeley.
<i>Dr. Lobb</i> ..	Mr. A. Maltby.
<i>Dr. Dobb</i> ..	Mr. H. H. Astley.
<i>Blogg</i> ..	Mr. A. Redwood.
<i>Uncle Foggie</i> ..	Mr. A. M. Denison.
<i>Walker</i> ..	Mr. Edward H. Bell.
<i>Barker</i> ..	Mr. Alex. Verton.
<i>The Fairy Rebecca</i> ..	Miss Rose Saker.
<i>Jennie Talbot</i> ..	Miss M. Rorke.
<i>Miss Delia Spiff</i> ..	Miss M. Daly.
<i>Tottie</i> ..	Miss F. Harrington.
<i>Lottie</i> ..	Miss K. Rorke.
<i>Aunt Bogle</i> ..	Mrs. A. Mellon.
<i>Miss De Vere</i> ..	Mrs. John Wood.

24th. **Gaiety.** First Performance.

ALADDIN.

Burlesque-drama, in Three Acts, by ROBERT REECE.

<i>Hang-Yu</i> ..	Mr. T. Squire.
<i>Ho-Fi</i> ..	Miss P. Broughton.
<i>Abanazar</i> ..	Mr. Edward Terry.
<i>Aladdin</i> ..	Miss E. Farren.
<i>So-Sli</i> ..	Mr. E. W. Royce.

<i>Shi-Ning</i> . . .	Miss Connie Gilchrist.
<i>Pooh-Pooh</i> . . .	Miss Agnes Hewitt.
<i>Hy-Son</i> . . .	Miss Alice Imms.
<i>Souchong</i> . . .	Miss Gilbert.
<i>Boo-Long</i> . . .	Miss Moncrieff.
<i>Nu-Moune</i> . . .	Miss Lizzie Wilson.
<i>Wee-Ping</i> . . .	Mr. J. J. Dallas.
<i>Badroulbadour</i> . . .	Miss Kate Vaughan.

26th. Imperial. First Performance.
MACFARLANE'S WILL.

Pantomimic Vaudeville, in Three Acts, by J. MACKAY and H. AGOUST.

<i>Alderman Blobbs</i> . . .	Mr. Alfred Nelson.
<i>Lord Maudle</i> . . .	Mr. Lin Rayne.
<i>Lilliput Lavender</i> . . .	Mr. Fredk. Kaye.
<i>Harry Macfarlane</i> . . .	Mr. H. Gray Dolby.
<i>Alphonse</i> . . .	Mr. Fredk. Desmond.
<i>Hugo Leon</i> . . .	
<i>Colonel</i> . . .	
<i>O'Shaughnessay</i> . . .	M. Agoust.
<i>D'Orsay</i> . . .	
<i>Spindleshanks</i> . . .	
<i>Tobias</i> . . .	M. Vanara.
<i>Painter</i> . . .	Mr. W. Price.
<i>Countryman</i> . . .	Mr. T. Price.
<i>Grabem</i> . . .	Mr. Charles Almonte.
<i>Pike</i> . . .	Mr. Edward Burgess.
<i>Sharp</i> . . .	Mr. William Burgess.
<i>Mugby</i> . . .	Mr. J. Witcher.
<i>Quisby</i> . . .	Mr. H. Bridges.
<i>Mrs. Blobbs</i> . . .	Miss T. Lavis.
<i>Caroline</i> . . .	Miss Alice Ingram.
<i>Miss Merrywise</i> . . .	Miss C. Harvey.
<i>Fanny</i> . . .	Miss Kate Lee.
<i>Mabel</i> . . .	Miss Norreys.

26th. Lyceum. Revival.

TWO ROSES.

Comedy in Three Acts, by JAMES ALBERY.

<i>Mr. Digby Grant</i> . . .	Mr. Henry Irving.
<i>Mr. Furnival</i> . . .	Mr. Howe.
<i>Jack Wyatt</i> . . .	Mr. W. Terriss.
<i>Caleb Deecie</i> . . .	Mr. G. Alexander.
<i>Footman</i> . . .	Mr. Harbury.
<i>Our Mr. Jenkins</i> . . .	Mr. David James.
<i>Ida</i> . . .	Miss Helen Matthews.
<i>Lottie</i> . . .	Miss Winifred Emery.
<i>Mrs. Cups</i> . . .	Miss C. Ewell.
<i>Our Mrs. Jenkins</i> . . .	Miss Pauncefort.

26th. Royalty. First Performance.
PLUTO; or, Little Orpheus and His Lute.

Burlesque, by H. J. BYRON.

<i>Orpheus</i> . . .	Miss Lydia Thompson.
<i>Aristaeus</i> . . .	Mr. Charles Glenney.

<i>Pluto</i> . . .	Mr. W. J. Hill.
<i>Cerberus</i> . . .	Master Girard.
	Miss Millie Herbert.
<i>The Three Fates</i> . . .	Miss Searle.
	Miss Hood.
	Miss B. Farquhar.
<i>The Three Furies</i> . . .	Miss Couteur.
	Miss Lisle.
<i>Rhadamanthus</i> . . .	Mr. Felix Bury.
<i>Minos</i> . . .	Mr. Martin.
<i>Charon</i> . . .	Miss Ella Chapman.
<i>Apollo</i> . . .	Miss Maud Branscombe.
<i>Eurydice</i> . . .	Miss Wadman.
<i>Proserpine</i> . . .	Miss Maud Taylor.
<i>Clotilda</i> . . .	Miss Trevor.

29th. St. James's. First Performance.

THE SQUIRE.

Play, in Three Acts, by A. W. PINERO.

<i>The Rev. Paul</i> . . .	Mr. Hare.
<i>Dormer</i> . . .	
<i>Lieutenant</i> . . .	Mr. Kendal.
<i>Thorndyke</i> . . .	
<i>Gilbert Hythe</i> . . .	Mr. T. N. Wenman.
<i>Gunnion</i> . . .	Mr. Mackintosh.
<i>Izod Haggerston</i> . . .	Mr. T. W. Robertson.
<i>Fell</i> . . .	Mr. Martin.
<i>Robjohns, Jun.</i> . . .	Mr. Brandon.
<i>The Representative of the Pagan Mercury</i> . . .	Mr. C. Steyne.
<i>Kate Verity</i> . . .	Mrs. Kendal.
<i>Christiana Haggerston</i> . . .	Miss Ada Murray.
<i>Felicity Gunnion</i> . . .	Miss Brereton.

31st. Adelphi. First Performance.

TAKEN FROM LIFE.

Drama, in Five Acts, by HENRY PETTITT.

<i>Walter Lee</i> . . .	Mr. Charles Warner.
<i>Philip Radley</i> . . .	Mr. J. D. Beveridge.
<i>William Maguire</i> . . .	Mr. E. H. Brooke.
<i>Titus Knott</i> . . .	Mr. Fred. Thorne.
<i>John Denby</i> . . .	Mr. Edward Price.
<i>Joe Gallon</i> . . .	Mr. Harry Proctor.
<i>Robert Channell</i> . . .	Mr. Otway Compton.
<i>Jack</i> . . .	Miss Jenny Rogers.
<i>Michael Durnford</i> . . .	Mr. H. Cooper.
<i>Sergeant Arnold</i> . . .	Mr. J. Anderson.
<i>Richard Bolton</i> . . .	Mr. M. Byrnes.
<i>Kate Denby</i> . . .	Miss Gerard.
<i>Bella Greystone</i> . . .	Miss F. Chalgrove.
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